



THE NEW YORK



DRAMATIC MIRROR

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Photo Duher, Columbus, O.

MARION SHERWOOD.

W. R. ADLEY '03

THE MATINEE GIRL



AN oasis of silence in a desert of noise is Henry Miller's reception room at the Princess Theatre. It is pleasant after dodging the cars on the Broadway crossing at Twenty-ninth Street and climbing that Alpine ascent to the stage entrance of the Princess to be led into that small, square, quiet room and asked to wait. It has a genial atmosphere, that room. Its walls are a dull, warm red. There are prints and etchings of country scenes, a field in the haying season, and a French garden, and a cool forest scene that looks like a green nook of Fontainebleau. Two of them are Miller's.

And near the window in an old sketch that may have been made a century ago, so yellow is it. It is a fine head of a man in the thirties, a man with the large, contemplative eyes of the idealist, and the delicately cut features of a sensitive. One looks for the name of the original, and finds only the words, "An Artist." Clearly it is some forgotten artist's study of the artistic temperament. There is a soft rug of neutral shade on the floor. A table contains writing materials for an emergency. There is an old-fashioned sofa, inviting to ease. And there is "Twister."

"Twister's" hair is growing gray about his loose black lips, but by all other signs he is a gay youth. His brown eyes beam amiably, even with democratic tenderness upon you. He surveys you quietly, for analytical purposes for a moment, then lays two gentlemanly, tentative paws upon your knees. The invitation given, if it be hearty enough, he springs into your lap, and when you have fondled him to his affectionate heart's content, he remembers the obligations of hospitality. He springs down to the floor, and his small body writhes this way, and that in strange convolutions, until you assure him that he is a reincarnation of an East Indian contortionist that probably scored and made a fortune in Bombay vaudeville.

He stands on both legs, then on one. He plays dead, and when the acting becomes too realistic and you summon him back to this vale of uncertain events, he lies on his back, opens his eyes waggishly, and punctures the pervasive ether with four lively brown paws. Then he pauses because he hears a step he knows. He regains his right-side-upness, and takes a seat demurely at discreet distance. Mr. Miller enters and "Twister" wags an introductory tail. "This is my master," he would say. "I have done my best to entertain you." And dog yields to man.

No, dear correspondent, the police have not yet arrested Anna Held for what she does in The Parisian Model, to remind the Gallic portion of her audiences of their dear Moulins Rouge, and their beloved Folies Bergeres. But the preachers are wearying heaven with their indignant prayers to that end. Dr. Madison Peters saw it all, even "The Matchless" that was too violent for Oscar Hammerstein's once music hall stomach, and that ends with what resembles a collision between two coal cars, and he has expressed his feelings in print and in private speech thus:

"It is a truly sad commentary on the American people that a prurient conception like The Parisian Model nightly draws such houses, while a sublime and elevating masterpiece like The Shepherd King is presented to empty benches. The 'Matchless' would put the couche-couche to shame. It would dishonor a Bowery dive. Dramatists cater to the public tastes, and actors are what the public makes them. If the play, no matter what its artistic or literary excellence, be immoral let the people stay away and vice will soon cease to be stage master on the New York boards; he will have to return to Paris for an engagement. If the people insist on noble sentiments, dignified bearing, refined manner, pure thought and elegant speech, then no longer will we be engulfed in a deluge of dirt and compelled to wallow in its mind corrupting, soul destroying pollution, and the New York boards will be freed forever from the lewdness, ribaldry and indecency of such spectacles as The Parisian Model."

Sometimes an actress is fortunate enough to secure a part that is written in the very keynote of her personality, that is a twin presentment of herself. If her personality be attractive and the part a pleasing and sufficiently big one that actress fortune is made. This was especially true of Maude Adams, who charmed us as she never did before and probably never will again as Lady Babbie in The Little Minister. Nearly equally is it true of Ethel Barrymore as Madame Trentoni in Captain Jinks. One can recall a dozen more such fitted-by-nature roles that won their players rank in the profession no six other achievements of theirs could have done. I have been wondering whether Ibsen's Lady from the Sea will be the conjurer's trick for Grace George. Every one has her personal keynote, and Miss George's nature key is unquestionably a girlish pliancy, with an occasional hint of deeper emotion. That, too, is the keynote of Elfrida, The Lady from the Sea. She has repeated the common lot of women, loved in her youth a man whom she might not marry, enshrined his memory along with her youth in a locked and nearly disused chamber of her heart. Usually that chamber remains unlocked so long that the woman happily forgets its contents, forgets as com-

pletely as did the hero of Rosemary when fifty years after his fragment of romance had flitted from his life, he finds a crushed rose, a souvenir of that love, and questions its history. But in the life of The Lady from the Sea, who has married practically, and is fairly content, comes back this early lover and demands that she go away with him and live out the unfinished romance to the last line of its final chapter. For some long stage minutes there is the suspense that is the thrill of drama. Wangel, Elfrida's husband, is prepared to play the renunciatory Ruskin, whom I have always believed was secretly weary of his wife, else he would not have so readily yielded her to her artist lover. Wangel bids her go, and tells her she is free to choose. She vacillates, but decides for the husband. Whether because the century heavy clasp of duty was too great for her frail strength to throw off, or whether she was pined by her husband's ready renunciation, will be clearer after a stage presentation of it. The gentleman like quality of the symbolic Lady from the Sea is not more diaphanous than Grace George's own, and we girls who read Ibsen after our mothers and aunts have gone to bed expect something hauntable and winsomely ghostlike in Elfrida as seen by her.

Madame Alla Nazimova, that most picturesque of Russians, is fast adapting her tastes and habits to those of this, which she calls the country of warm hearts. She has, for instance, developed a liking for that form of brain non-irritant which Broadway has named "Musical Comedy."

"At first? Ah!" Madame Nazimova raises slim hands of protest and frowns awesomely. "I thought them nothingness, beneath contempt. I wondered what kind of brains Americans had that they would go to see them. Now I understand. Now I go. It is good to go and lean your head on your hand, so, and let the pictures drift through your eyes to your brain, and listen absentmindedly to the music and go away and forget that, too. The musical comedy is for the very tired, a medicine for brain fog."

Out into the shadows where we may not follow for a time, of which we may only question and wonder vainly, Jennie Yeamans has passed. She went alone, for no light hearted company, no friend with upholding hand and voice can go with us into those eternal shadows. Her mother, cheery Annie Yeamans, whose smile has brightened the lives of three generations of theatregoers in America, followed her to the borderland and held forth a staying hand, but the daughter set forth, on the journey that cannot be postponed, alone.

That they were together to the end was emblematic to those who knew them best. In the vicissitudes of the player's life, the shuttle of fate that separates so many families only wove their bonds the closer. To her last appearance on the vaudeville stage Jennie in the guise voice that was a forerunner of the last voyage worked into her "act" the line which always brought the testimonial of hearty hands, "My mother taught me the business."

A decade or more ago Jennie Yeamans was chic and blonde and saucy, with a light step and a clear voice and a merry smile. When human catalogues spoke of famous comedienne she mentioned Jennie. White Whiskers says she made an almost unparalleled hit in Blue Jeans, and that in those years of her triumph she was accounted that always rare thing, and even rarer then, a woman with a humor.

"But something pressed it out of her heart," said White Whiskers. "I don't know what it was. Women are creatures past masculine understanding. We never knew the reason, but the result was apparent at once. Some one told me it was an unhappy domesticity that quenched her lightness and brightness forever. 'This often so with a woman, seldom with a man.' 'Twas so with Julia Dean Hayne, who lies in an unmarked grave out at Port Jervis. Unfortunate domesticity killed her talent."

I have seen Miss Yeamans in several of her vaudeville turns. In some of them there was a glimmer of her mother's unsurpassed smile. She was always clever. But it was in the last of Harrigan's new plays presented at the Murray Hill, Under Cover, three years ago that she played better than I ever saw her play, that most effective of all playing, out of the heart. Edward Harrigan had written in the bit for her the story of the woman who despaired because life was all behind her, yet who struggled toward the brighter hope of what was before. She wore a dark calico dress, not over clean. In her manner were mingled bravado and heartbreak. It was the last time I ever saw Jennie Yeamans on the stage. Last Spring a telegram came to me, while I was briefly ill, from Buffalo. It was signed by Jennie Yeamans and Annie Yeamans. "Hope you're better now."

I return the wish to her who journeys among the shadows. I hope you are better now. Vale, Jennie Yeamans.

THE MATINEE GIRL

STUYVESANT THEATRE CORNER-STONE LAID.

The corner-stone of the new Stuyvesant Theatre on Forty-fourth Street was laid on Dec. 5 before a crowd of spectators, including the full cast of The Rose of the Rancho. The exercises consisted of an address by Bronson Howard, the laying of the mortar by Blanche Bates, the deposit in the stone of a box containing programmes and other relics by Frances Starr, and the breaking of two bottles of champagne over the corner-stone by Beina and Augusta Belasco, daughters of David Belasco. Miss Bates came on from Boston especially for the exercise. Bronson Howard, in his address, paid a high tribute to Mr. Belasco, and declared that the marvelous growth in recent years of the young American dramatist was a hopeful sign. He predicted that the next great outburst in English literature would come from New York. The theatre, which is to be under the direction of David Belasco, will open in September with David Warfield in a new play.

MARION SHERWOOD.

Marion Sherwood, whose portrait appears on the first page, is leading woman this season with the J. L. Veronee Amusement Company's A Man's Broken Promise. Miss Sherwood is one of the newer leading women now before the public. She is a recruit from society and believes in hard work. She is ambitious and means to succeed. Miss Sherwood has been on the stage four years, and in that time has accomplished more than the average. She played a year in repertoire, the following season was featured in Candida, and played with Annie Russell in Brother Jacques. This was followed by a Summer season of stock, then the heavy with Why Women Sin and lead in The Russian Slave. Another season of Summer stock with Nathan Appell at York. Present engagement, the lead in A Man's Broken Promise. Miss Sherwood will be seen at the Fourteenth Street Theatre, this city, Christmas week.

AT THE THEATRES

To be reviewed next week:

THE LIGHT EXTERNAL. Majestic
A MARKED WOMAN. West End
THE WHITE CHIEF. New Star

Liberty—The Girl Who Has Everything.

Comedy, in four acts, by Clyde Fitch. Produced Dec. 4. (Lubliner and Company, managers.)

Philip Waring. H. B. Warner
Guy Weems. George Fawcett
George Brunt. Reuben Foss
Tommy Waring. Master Donald Gailaher
Mrs. Waring. Mrs. Anna May
Fanny Wolton. Fanny Wolton
Ruth Carney. Ruth Carney
Teresa Weems. Ruth Abbott Wells
Miss Robson. Kathryn Fraillie
Maid. Josephine Mack
Sylvia Lang. Sylvia Lang

Clyde Fitch has written better plays than the comedy put on at the Liberty, but as his medium had one better acted. It is the story in essence of a woman's life, with a character for her to play as well suited to her winsomeness as either Anne Marjorie or Susan who sought for her husband. It has the advantage over the other comedies in being less tedious in story and more brilliant in dialogue. Besides, it affords better opportunities for other members of her excellent company. It is a Fitch play, however, with the usual Fitch surprise—or rather, two of them—and the usual lamentable evidence of too hurried construction. Most of Fitch's plays might be compared with those buildings of lath and plaster so popular for "world's fairs"; perfectly satisfactory for their purpose, but easily affected by stress of weather. Scratch through the surface decorations and the flimsy structure shows beneath.

So it is with The Girl Who Has Everything. You can believe in the story while it is happening—the characters all seem real enough, the incidents are quite plausible, the climaxes and denouements appear, when they have arrived, as the most natural outcome of the conditions in the play. But the play does not stand close inspection. For example, Sylvia would not have lived a week in the same house as her gambling brother-in-law—she would have gone to work in a restaurant first; and the precious brother-in-law, finding Sylvia persisting in her suit against him, would have threatened her with the same evidence that affected the young lawyer. The play is entertaining and, without considerable architectural beauty, its best feature is the opportunity it gives Miss Robson.

Sylvia Lang is housekeeper for her disolute and recently widowed brother-in-law, Guy Weems, who has driven his wife to death by his habits. Sylvia's duties are to keep peace in the household, play mother to the three children, humor an enormous old aunt and be absolutely essential to the integrity of the family. She has a small sum of money in her own right, and supports five of the income from it. Some time before her death, Sylvia's sister made a will leaving all her property to Sylvia in trust for the children. Only two days before she died she made a second will, bequeathing her property to Guy without reservation. On the advice of Philip Waring, a young lawyer and an acquaintance of the late Mrs. Weems, Sylvia decides to contest the second will on the ground that it was got from Mrs. Weems by undue influence. Waring has already fallen in love with Sylvia and she with him. He willingly takes the case and starts a fight against Weems. Weems and his lawyer, George Brunt, naturally use every effort to persuade Sylvia to withdraw her suit, especially as Weems had already run through his wife's property before her death, and fears the consequences of defeat.

By the time of the second act Sylvia and Waring have become engaged and Sylvia is making her first call upon her future mother-in-law, a simple, wholesome old lady, proud of her Harlem home. Weems and Brunt concoct some evidence to show that Sylvia's sister was unfaithful to her husband and that she had made the second will as part reparation for her past conduct. When confronted with this evidence, incorporated in the defendant's answer to the suit, Waring agrees to persuade Sylvia to discontinue the contest. Knowing the reverence in which she holds her sister's memory, he cannot give her his reasons for his change, and she is easily persuaded by Weems that Waring has been bought off.

Sylvia, however, refuses to give up the suit simply on Waring's request. She gives him up instead, and employs another lawyer. The suit is brought and she wins, and the alleged evidence does not come into the case. The third act takes place in her room on the night after the contest was won. Her love for Waring is still as strong as before, in spite of her loss of trust in him, and in spite of the good advice of her confidante, Ruth Carney. Weems comes home half drunk. He confesses to his misuse of his wife's property and tries to make light of his position. He tells her he loves her and in a drunken disregard for consequences he tries to kiss her. The arrival of little Tommy in his night clothes, answering Sylvia's call for help, shames him and he leaves the room.

Sylvia learns the extent of her brother-in-law's villainy in the fourth act, and realizes her injustice to Waring. She calls back her lover and sends her brother-in-law on a long trip as the alternative of going to prison.

The bare outline of the plot does not indicate the many ornamental touches that make the play entertaining. Sylvia's love for the children, her fear for their morals and her methods of exercising control over them. When Tommy tells a lie she makes him punish her—shades of Miss Alcott and "Little Nell"—and when he quarrels with Teresa she makes him let his little sister kiss him. The humors of the old aunt, whose disrobing, or literally, "displeating," scene is extremely funny; the homeliness of Waring's parlor, with its tidies of macramé cord, the self-playing piano, the silver water-nose and the gorgeous wall paper; the breezy new of Ruth's somewhat frivolous philosophy, are to be appreciated only by visiting the performance.

Miss Robson's acting powers have more scope in the role of Sylvia than in either of the other comedy characters she has portrayed this season. She is captivating in the first act, when she is bearing the responsibility of the household on her shoulders, and seems, as her lines make her say, to have been "born a mother." Her affection for Waring and his old mother, her dislike of her brother-in-law, her indignation at what she believes her lover's perfidy, and especially her disgust and fear at Weems' drunken assault, are splendidly simulated. It seems impossible that she should play anything badly.

H. B. Warner, as Philip Waring, simply adds to the good opinion already formed about him. Waring is extremely well played, and is a character distinct from the other roles in which he has been seen. Earle Brown gives an excellent performance as Guy Weems, except in the drunken scene in the third act. Then his drunkenness appears assumed rather than real, and the sincerity of the scene loses a little thereby. Reuben Foss, as George Brunt, the tricky lawyer, gives one of his usual careful impersonations. Donald Gailaher plays Tommy unaffectedly. Ada Dwyer, as the old aunt, is well suited in the character of Ruth Carney and gives an impersonation full of delicate shading. Little Ruth Abbott Wells as Teresa Weems acts like a real child, with only a trace of self-command. The minor roles of the nurse and Josephine Mack.

As has been the case in all of Miss Robson's plays, the setting and stage management are of the best.

Sassy—The Man of the Hour.

Play in four acts by George Broadhurst. Produced Dec. 4. (W. A. Brady and Joseph H. Grimmer, managers.)

Alwyn Bennett. Frederick Perry
Charles Wainwright. James H. White
Scott A. Gibbs. John Ford
Thomas Horrikan. Frank Harrison
James Thompson. George Fawcett
Perry Carter. Josephine Mack
Jesse Adams. Charles Allen
Henry Thompson. George C. Stein
William Ingram. William Ingram
Richard F. Adams. Robert Allen
Henry Williams. Mary G. O'Leary
Arthur Payne. Arthur Payne
Cynthia Garrison. Lillian Kemble
Mrs. Bennett. Harriet Olin DeHaven

Mr. Broadhurst's play should prove, in New York at least, one of the most popular dramas of the season. Not because it is remarkable for its strength, its novelty or its beauty, for, viewed simply as a play, it is neither great strength, much novelty or overpowering beauty, but because it is the overture, unobtrusive side of many newspaper stories, applicable principally to this metropolis, but not without parallel in any large city in the country. It is as though the roof had been removed from City Hall and the audience permitted to look down upon the most secret of conferences. How truly Mr. Broadhurst has pictured certain not long past episodes in New York city's history those most interested will be able to judge. The general public will be satisfied to think he has not missed the mark very far.

Constructively, the play is old-fashioned, conventional and, in a manner, crude. Comic relief is introduced at regular intervals; climaxes are "worked up to" according to all the rules of playwriting; there is the proper admixture of heart interest and sentiment; "big scenes"—and some of them are really big—are anticipated by that sort of preparatory silence that always precedes the great or resolute of a fireworks display; and all the dangling ends of the story are carefully wound up before the final curtain falls.

The theme is as old as literature—virtue triumphant—but the incidents are new, the story vital, and the characters are tricked out in fashionable garb. The plot justifies itself, and it is questionable whether any other than a conventional treatment would be so effective.

Alwyn Bennett, a rich young man, the son of a war veteran lately dead, is second in line to Richard Horrikan, a political boss, as candidate for Mayor on the "machine" ticket. Charles Wainwright, an unscrupulous capitalist, has made a deal with Horrikan whereby Wainwright, as owner of two competing street railway lines, is to receive a perpetual franchise to certain important streets in return for a contribution to the campaign fund and a personal donation of a large block of stock to Horrikan. Bennett, however, with Wainwright's niece, Dallas, and it is upon her incentive that he agrees to accept the nomination for Mayor. Dallas is also loved by Scott A. Gibbs, a broker and a friend of her uncle. On the supposition that Bennett, when elected, will prove an easy tool in the hands of the machine, Wainwright has given Gibbs orders to buy in for him all of the street railway stock he can secure, but without speculating on his own behalf.

Seven months elapse between the first and second acts, and during that time Bennett has been elected. The "Borough Franchise Bill," giving to the street railway company a perpetual franchise, with extraordinary privileges, has been passed by the Board of Aldermen and is now before the Mayor for signature. James Thompson, a political enemy of Horrikan, advises the Mayor against the bill, while Wainwright, though presumably one to be hurt by it, urges its final acceptance. Horrikan brings into play all of his bulldozing methods to frighten Bennett from his apparent determination to veto the bill. A final threat brings Bennett's anger to the surface and he writes his veto in spite of the fact he has just learned that Gibbs, Wainwright and even Dallas and her brother will lose considerable money.

Act III takes place at the administration hall a few days later. In the meantime the bill has been amended and is to be reintroduced into the board, to be passed over the Mayor's veto. Horrikan, contrived thirteen of the fourteen votes needed to make a majority, and at the hall he plans to secure the needed member. He discovers that Alderman Roberts has several notes and is unable to meet them. He has Wainwright secure them, to be held as a bribe in case Roberts will not be persuaded otherwise. Horrikan also hopes to induce Bennett to drop the fight. It should be explained that before finally passing on the original bill Bennett has secured Dallas and her brother against loss by loaning the brother enough money to "sell short" a sufficient amount of stock to cover the property owned by himself and Dallas. Wainwright and Gibbs make Dallas believe that Bennett has been speculating to his own advantage in the stock, and she repudiates him. He has made young Perry Wainwright promise secrecy about the deal, and Perry keeps his promise so well that Dallas is strengthened in her suspicion of Bennett, and she consents to marry Gibbs. Horrikan, as a last card, offers the Mayor proof that his father has been guilty of "grafting," and threatens to give the story to the newspapers if Bennett does not allow the bill to pass. Bennett, after advising with his mother, adheres to the stand he has taken and decides to continue the fight.

The last act takes place in City Hall on the day the bill is to be brought again before the Aldermen. Bennett and Phelan have succeeded in working upon Roberts' instincts for honesty, until they feel fairly sure of him. However, Horrikan sends for the uncertain Alderman and threatens him with business failure if he does not consent to vote with the "machine." Bennett takes a hand in the interview, however, and succeeds in capturing the promissory notes that have been held out to Roberts as bait. As a last chance Gibbs offers to give Dallas up to Bennett if Bennett will abandon the fight. Dallas overhears the offer and Bennett's refusal, and she understands then the sacrifice Bennett has made. Horrikan and Wainwright give up the fight and order the bill withdrawn. Bennett then threatens them with indictment for bribery, and Wainwright in particular with punishment for various other crooked schemes. As evidence he offers Wainwright's private secretary, Thompson, who is in reality the son of a man whom Wainwright's persecutions drove to suicide. The play closes with the statement of a painful fact by Horrikan—"There'll be talk and investigation, but if you've noticed there are mighty few rich men sent to jail"—and by the establishment of a complete understanding between Bennett and Dallas.

There is considerable resemblance to be found between Bennett and the present Mayor of New York, Horrikan and the present leader of Tammany Hall, and between the "Borough Franchise Bill" and a certain gas franchise that disturbed the public mind about two years ago. To make the resemblance more emphatic, the orchestra plays "Tammany" as the audience is leaving.

The principal characters are generally well acted. Frederick Perry does excellent work as Alwyn Bennett, playing with reserve and dignity in the later scenes and a good simulation of youthful carelessness in the first act. Frank MacVicar as Horrikan looks very much like the more realistic of the cartoons that appeared during the recent gubernatorial campaign, and his acting of the role could scarcely be improved upon. George Fawcett as James Phelan also deserves much praise for his characterization of the good-natured ward boss. Geoffrey C. Stein as Henry Thompson, Wainwright's secretary, plays his earlier scenes unobtrusively, making all the more effective his speech of denunciation in the last act, which, however, is spoiled at the end by repetition. His delivery of this speech is remarkably good. Lillian Kemble is altogether satisfactory in the role of Dallas, playing her important scenes with skill and intelligence. Diva Marolda, in the role of Cynthia Garrison, Perry Wainwright's sweetheart, has an unfortunate vocal peculiarity that makes some of her words unintelligible. She acts the

Call Leighton, leading lady. Message from Mary

[illegible]

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**See Schedule of Forms Closing
on Editorial Page**

Castaño, and Eddie Walsh S-B. Bill good and business excellent.—Star (A. G. Harrington, mgr.): Minor American comedians S-B. Co. and business excellent. *Bridalides* 10-15.

DALLAS, TEX., MARCH 19.—J. S. Mackintosh, prop.; John Swanson, Powell and co., Ethel Robinson, Kathryn Roth, James H. Cowley, and Ousture and Gillette to usual good business Nov. 23-1. Frank and Bob, Rader Brothers and Four Sunbeams, Mykes McCarthy and co., Crouch and Richards, and Joe Garne S-B.

HANNIBAL, MO.—Star (G. B. Price, mgr.): H. A. Trussell, Route 86, Tuck and Gladys, and Harry and Mary Nov. 25-1. Attractions and business good. Miller, the Handful Kink; May De Souza, the Great Reno, Mellon, Karnshaw and Catton, George Carleton, Zelleno, Hudsons, and Louis Hess S-B.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.; E. C. Koneke, mgr.): Everett, May Walsh, Bully Family, McVeigh and Ruby Johnson, Bertie Gleason, and Fred Hollins, Dan Graham and Keller Mack, and Rosalie and Dorette presented good comedy bill S-B.

CHAMPAIGN, ILL.—Crescent (Eller Metzger, mgr.): Opened Nov. 20.—After remodeling the Coliseum building makes an up-to-date vaudeville house. Bill: Norton, Jenn Carlton, Zanfretta and Mansfield and Leonard and Louie. The attendance gives promise of a successful season.

LOS ANGELES, CALIF.—The Grand Cañon

CHICAGO, ILL.—At the Majestic this eve-

TRENTON, N. J.—Trent (Montgomery Mouse mar.): Anniversary week 3-8 was celebrated by a big bill and convalesce on 7. Lawrence and Harrington Irving Jones, Eckert and Roy, Gerard and Starnes, Howard and H. O. Hana San and co. The Gela's Dream scored.

ALLENTOWN, PA.—Orpheum (Vincent and Wilmer, mngs.): Sam Meyers, res. mar.: Charmion Jacobs' Dogs, Bertie Heron, Jack Mason's Chickadee, F. W. De Drulick and co., Arthur and Mildred Bond and co., and the Majestic Tyle 3-8. Good business.

FEORIA, ILL.—Main Street (Frank B. Weston, res. mar.): McWatters, Tyson and co., Mr. and Mrs. Erwin Connely, De Coe, Howard and Rutherford, Latoy Brothers, Fox and Du Ball, and Dixon Brothers made a strong bill 3-8. Large houses.—Weston and Jacobs did well.

MOBILE, ALA.—Loric (Gaston Neubr, mngs.): L. J. Gilbreath, De Coe and Montgomery Veleoff and Old, Jane Courthorn and co., Madame Slavoff's Orville Pitcher, and the Three Juggling Bananas Nov. 26-1. Business large.

WATERBURY, CONN.—Jacobs (Harry Parsons, mng.): Ye Colonial Setette, Gallagher and Barrett, Estelle Woodette and co., Belcher's Southern Stars and co. 3-8. All the 3-8 are filling the house with enthusiastic audiences.

LAWRENCE, MASS.—Oriental (G. Fred Lee, mng.): Hungarian Boys' Band, Burke and Dempsey, Mysterious Howards, Al. Carleton, Lella Taylor, George and West, and Wentworth and Vesta 3-8.

are the Neutah Girls, Joe Flynn, St. John and
Feure, Jones and Walton, Duffin Redey Tre

DE BEAULIEU. Cooke and Oakey. Klitz and Nelson.
Steering, Hilton and Kaiser. Harry Thorne and
con. Sheridan. R. J. Paul.

FIVE PAULS. MEN.—Orpheum: Patty Brothers,
Eight Vassar Girls, Aven Comedy Four, Klean as
Clifton, Linden Rockwith, Saver Brothers, and Emilie
Rene 2-8.—Star: Innocent Maids, featuring the Grease
Athens.

HARVEY'S. WHESTER, N. H.—Kath's (Frank G. Mac
mar.): McNamee, Howard and Colby, Le Mass Brothers,
Elena Keefe, Earle and Bartlett, Hawthorne and
Burt, H. T. Waite, and Fur Harveys 3-6. Business
first.

LOUGHKEEFE. E. Y.—Family (Victor
Levit, con. mar.): E. B. Sweet, con. mar.): Bill we
2-8 included Wilson De Monville and co., Fred Mac
Rosen, Robinson, Parquette and Wood, A. K. Calder
Geldie Job and Pecari Brothers to good houses.

MADAMES. THE MILL—Mabelle (C. A. Baldwin)
mar.): Cullen, the Mill, The Dixie Brothers,
Piero and Wilson, Antrim and Peters, Lester and
Quinn, Davis and Davis, and Jeanne Brooks to ge
houses 2-8.

NEW ORLEANS, LA.—St. Charles Orpheu
theater (L. F. Wagner): The usual good
attendance 2-9. The offerings are: Evans and L
Intrev, the Madams, Italian Trio, Richard E. Lyn

PROVIDENCE, R. I.—**State** (James H. Berg, mer.): An attractive bill 3-8 by the Fish and Game Commission, Charles Brad

Hansford Globe. Flinzer Tenley. Cameron and O'Brien.
Hans. Henry and Francis. Gertrude Geholt. O'Brien
Hans. Henry and Francis. Gertrude Geholt. O'Brien
City Society 3-4. Golden Rock 10-15.
NEW BRITAIN, CONN.—Kenner's Majors
(Fred C. Curtis, pres. mar.): Nantz Girls. Golden
and Hoppe. Tuba. Harry La Ross and co. Gold
and Smith. Cornet. Mrs. J. W. Curtis. Cornet.
Greene and Werner 3-4 are drawing well.
DES MOINES, IA.—Empire (Marie J. Keener, pres.
mar.): Week 3-8: Pechaw Quartette. Castalet 1-2
Hall. Kate Hone-Ring. Mr. and Mrs. Ben Hut
and Callahan. Near Trio. and Howson. Crow
house; excellent MH.
SCHENECTADY, N. Y.—Mohawk (Weber t
Rush, mgrs.): Elght Princesses. Harry Botter and
James P. Macdonald. Fields and Weller. the Kenn
Princesses, and Rader's monkeys are pleasing
audiences.
BINGHAMTON, N. Y.—Army (Weber t
Rush, mgrs.): H. A. Bailey. res. mar.): Heuman T
Edith Mark. Three Couets. Elite Musical Four
mercials. Biers. Book. Minstrels, and Kona. We
and Mifflin 2-3 drew a large crowd.
SYRACUSE, N. Y.—Grand (C. H. Plummer
mar.): White and Stuart. the Eleven Crazy F's. M
Nichols. Barthold's birds. the Crates. Georg

Nye and co., Brothers Damm, and Arthur Demb.
The Blue Ribbon Girls found favor with Sunday

LOWELL, MASS.—Hathaway's (J. V. Hathaway, mar.): Thomas J. Bran, Reichenfeld, ex. The Marston Bros., Trumbull, Conn., and Leonard and George, John Levesque, and Howard and North 3-3. C. Hill to capacity.

MEMPHIS, TENN.—Grand (A. R. Morris, mar.): Fine weather and a splendid bill drew a large crowd. The bill was by Billy Van Ann, H. H. Hinton and co., Three Others, Morris and R. M. Maset, Juggling Dancers, and Camille Trio.

DUNQUE, IA.—Bison (Jake Rosenthal, mar.): Hennings, Lewis and Hennings, Jimmie Lucas, M. G. and Maxmillian, Martinette and Sylvester, and the Gosses and Gosses 2-3.

SAN ANTONIO, TEX.—Malvetic (T. W. Mall, mar.): Shields and Rogers, Louie Dace, Larkin Burns, Nellie Elzing and co., Harry Webb, and E. Redwin Arabi 3-3 pleased good business.

HOUSTON, TEX.—Malvetic (F. P. Sturges, mar.): Shields and Rogers, Louie Dace, Larkin Burns, Nellie Elzing and co., Harry Webb, and Rodriguez, Louie Dace, Harry Webb, and Larkin Burns entertained good brass Nov. 26-2.

PITTSFIELD, MASS.—Empire (G. H. Tebb, mar.): William and Edith Almond, Miles and Edith Almond, and Morris Lessner and Hanson. Russell and the Ford 2-3.

WOBOKEN, N. J.—Empire (A. M. Bruns, mar.):

ner played to his business.—The New Orleans and Mississippi streets is nearing completion.

LEWISTON, ME.—Keith's G. E. Moore, m.
Le Brun Grand Opera Trio, Mansfield and Wil-
the La Bakens, Dornay and Russell, Jennings
Renfrew, and Taylor Holmes 3-8.

SALT LAKE CITY, U.—Orpheum: Six Gliss-
tha, Violet Dale, Harry and Kate Jackson, Ray
and Nelson, Rice and Cady, and Laura Rice. 20-

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THE ASSASSIN. By T. S. Denison. At the Village Post Office; musical play in two acts. By T. S. Denison.

AT THE WHITE HOUSE. Play in one act. By Benjamin Chester Chapin.

AWAKENING OF GALATHEA. Illustrated romantic status scene from Paganini and Galathea.

BACKWARD CHILD. Child and governess farce. By H. S. Child Pemberton, edited and revised by Pauline Phelps and Marion Short.

BANK WRECKERS. Comedy-drama in four acts. By Charles Ulrich.

BAR HAVEN. Comedy-drama in three acts. By Gordon V. May.

BORROWING TROUBLE. Farce. By T. S. Denison.

LE BOURGEOIS. Comedy in three acts. By Georges Feydeau.

BRICKING THE ICE; OR, A PIECE OF HOLLY. Romantic comedy for one male and one female. By Charles Thomas, revised by Pauline Phelps and Marion Short.

A BUSTY LIAR. Farce-comedy in three acts. By George Totten Smith.

BUTTERFLY BELLA. Comedy in four acts. By Gertrude Brooks Hamilton.

CARAMEL HILL SCHOOL. Humorous play for young people. By Elizabeth F. Guptill.

CAKES. Romantic drama in four acts. Dramatized from the novel of Prosper Merimee by Theodore Kremer.

CAUGHT IN THE RAIN. Musical play in two acts. Book and lyrics by A. N. C. Fowler.

CHAMPAGNE AND OYSTERS. Farce in three acts. By James B. Runyon.

CHRONIC BACHELOR. Comedy in one act. By P. G. K. Schilling.

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HANS VON SMASH. Farce. By T. S. Denison.

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HER HUSBAND. Vaudeville sketch. By George Totten Smith.

HER LAST POSSE.

LETTER LIST.

WOMEN.

Angle, Agnes, Mary Alston, Jessie Adderholt, Mrs. A. M. Anglen, Anita Austin, Eileen Adair, Gertrude Anderson, Myrtle Athlington, Sadie Atwood, Helen Aubrey, Marion Abbott.

Bell, Frankie, Margaret Baxter, Mae Burt, Sophie Brandt, Grayce Bode, Helen Bertram, Lottie Briscoe, Nellie Burns, Dora Booth, May F. Bishop, Ivy Bowman, Nettie Black, Kathryn Brown, Gertrude Baribold, Grace Barton, Edith Blair, Louise W. Butler, Ethel Broadwell, Violet Bay.

Carber, Nellie, Helene Curran, Adah M. Clark, Frances Cole, Jessie Clement, Edna L. Conroy, Eileen Congriff, Kate Cherry, Lotta Crabtree, Sallie K. Craig, Helen Campbell, Martha Claus, Delphine Campbell, Clara S. Cusack, Beatrice Caralla, Jessie Clement, Josephine Carow, Frances Clinton, Florence Collins, Irene Crane, Madge Cunningham, Gertrude Carle.

Derragh, Mabel, Margerita Dwight, Minnie Dupree, Laurie Davidson, Julia De Jeanne, Ella Duncan, Maud Deuchler, Mary W. Dupree, Helen L. Davis, Katherine Dalton, Vivian De Wolf, Dorothy Dahl, Dorothy Deane, Zelle Davenport.

Etheredge, Margaret, Emma Earle, May Edwards, Mrs. W. Edgerly, Carrie L. Engel.

Fassett, Edith, Evelyn Featherby, Irene Franklin, Pauline Fuller, Nina Flaming, Ethel Fuller, Minnie Fuller, Flora Finch, Etta Fingman, Julia Polan.

Gordan, Lola, Edith H. Gough, Alberta Gulliver, Edna P. Grooms, Franklyn Gale, Mrs. Harold Griffith, Alice M. Gaillard, Bonnie Gaylord, Arrie Gilbert, Ruth Gale.

Hyde, Helene, Florence Henry, Amanda Hindrix, Miron Harsh, Pauline Hammond, Lily Holland, Mabel Headline, Helen Howard, Mrs. Margaret Horgan, Adeline Howard, Cora G. Halpin, Lillian Hoffman, Grace Hopkins, Lillian Hathaway, Helen Harlan, Annie Hall, Ades Hays, Marion Hildebrandt, Josie Henderson, Helene Hale, Lillian Heid.

Irving, Alice, Ingeborg Iwan.

Kayve, Maxine, Emma Kimble, Mary Karr, Cora Karma.

Lovering, Jose, Mercedes Leigh, Gretchen Lyons, Elsie Lathrop, Lora Lieb, Bernice Livingston, Mabel Leuchman, Carolyn A. Lee, Beale Lee, Mabel Laffin, Winifred La, Louise M. Lathrop.

Millington, Gertrude, Helen Melton, Rose Mayo, Della Mason, Gypsy A. Martin, Lottie Martin, Sue B. Mead, Mrs. Sydney A. Mather, Mary Marble, Mrs. Geo. Mansfield, Ethel Martin, Elaine L. Meyers, Ethel Mevins, Cora L. Mitchell, Mabelle Marlowe, Florence Marlowe, Helen Miller, Cora Moreland, Mrs. C. J. Neeking, Zada Mansfield, Arline Mariner, Lillian Maule, Kathryn Murray, Delma Maynard, Margaret McKinney, Louise McNamara, Emeline McCallan, Margie McCall, Kate McLaurin, Grace McNeer, Marie McNamara.

Preston, Leslie R., Etta Pearce, Ida Parks, Salome K. Park, Mina Phillips, Ethel Pennington, Rose B. Parker, Phyllis Proctor, Aurora Platt, Lillian Porter.

Roberts, Nellie, Elizabeth Rathburn, Mabel Benick, U. R. Richter, Evelyn Richman, Dolly Reynolds, Rita Riley, Dorothy Rosemore, May Raymond, Anna Rockie, Lea Rosemore, Mary Ryan.

Sylvest, Colla, Pearl Stanley, Lillie Steel, Mrs. Frank P. Shaw, Quennie Stewart, Anna Stoddard, Olive Skinner, Madame Slapoffski, Belle Stoddard, Mary Sullivan, Della Stacy, Florence Saunders, Violet Shaw, Mrs. Frank Severnash, Polly Stockwell, Libbie Shoen, Marie Butler, Kathryn Stanton.

Travers, Belle, Marie Touber, Lillie Taylor, Ivy Troutman, Evelyn Temple, Grace Taber.

Victoria, Etta, Mlle. Varda, Elaine von Thiele.

Washburn, Elizabeth, Marie Warren, Rebecca Warren, Astrid Wickman, Rena Ware, Beulah Watson, Edythe West, Hester Waten.

Young, Ethel, Reda J. Young.

MEN.

Arnold, Frank J., Edward Abels, Jaco Adolf, Fritz Adams, Sydney Ayers, Wm. Alexander, Wm. Albright, Harry Anderson, Harry G. Austin, W. H. Antice, Edmund Abbey.

Burkham, Frank F. M. Burnham, Chester Bishop, R. A. Ball, W. T. Belfort, Floyd R. Briggs, Jack Berlin, N. C. Barney, Dan'l Bruce, Carl Burton, Levi Bluestein, W. H. Brunwell, Harry Bergmann, J. Frank Burke, W. H. Barwald, Arthur Bell, Robt. S. Browne, Walter Brown, Cyrus Beach, Edw. A. Braden, Frank Burton, Chas. Brownie, Arthur L. Beebe, Chas. Bowser, C. A. Bignow, Jno. Barry.

Caskey, Jno., Geo. Courtney, Walter F. Condit, Garrett P. Campbell, Warren Conlan, C. B. Craig, Lynn H. Clement, Bert Carber, J. R. Cushing, Harry Coleman, Chas. Cummins, Geo. L. Cox, G. L. Courcelle, Victor Colwell, Robt. Cummings, E. H. Costes, Chas. V. Clark, T. D. W. Cole, Chas. Carver, Tom Carlton, Dan Orlanias, Jno. Clark, W. H. Crompton, Louis Casavant.

Dane, Louis, S. Chas. Deland, J. E. Dodson, Wm. Durst, Jack T. Doyle, Oscar Dwan, Carl B. Drake, Victor E. Slick, Harry Dodd, Geo. Dickens, E. L. Dewey, F. D. Deethorne, Joe L. Dixon, J. F. Durham, J. B. Decker, Jack Deveraux, J. M. Dunn, Ed Dupont, Bill Duncan.

Emerson, Billy, Melville Ellis, Wm. E. Edwards.

Flye, Geo. C., F. D. Freeman, Chas. Friedland, J. S. Fender, Sam Fries, E. Franconi, Harry E. Feicht, Chas. E. Foreman, Edward F. Feist, Stephen Fitzpatrick, Cecil Forder.

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Keene, Harry, Edwin Kershaw, Matt Keefe, Alf. Kelcey, Geo. A. Kingsbury, Preston Kendall, Fred Kees, Lee J. Keilan, Lew Kelly, F. Mastyn Kelly.

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Phelps, Eugene, Homer A. Potts, Eugene Pettler, Will F. Phillips, Geo. W. Powers, Ralph Pingree, Lee Parvin.

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Taylor, Jno., Will Tooker, Paul B. Thomas, J. V. Tuller, Fred H. Tyler, Sam'l Thomson, Chas. W. Towne.

Victor, V. Francis, A. Voight, H. F. Vickery.

Williams, Clarence R., Edwin W. A. Webb, Jno. T. Walsh, Al. Woodard, Geo. N. Walker, Alf. H. Walton, Robt. Whittier, W. Ashwood White, Chas. Walton, Lewis Woods, A. R. Wilber, R. T. Wade, Russ Whytal, J. A. Wallerstedt, E. L. Winchester, Bert Weston, Malcolm Williams, Jas. Wilson, A. E. Well, M. E. Wheat.

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MATTERS OF FACT.

George H. Haynes continues as business manager with our New Minister, with Harry Wigley eight days ahead.

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The Popular Music Company, Inc., 188 Enterprise Building, Chicago, are publishing songs and music on royalty, paying one-half of the profits on the publications.

Arthur Don and Minnie May Thompson will close with Johnny Wise company at Camden, O., Dec. 15, and will then be at liberty for vaudeville or farce-comedy. They have an act by Arthur Hoffman.

During the months of January and February Manager E. H. Saxton has some open time at his new modern theatre at Jonesville, Mich. The house seats 500.

Married.

BROWN-STORMS—William Jeffries Brown and Orla Thompson Storms (Ola Thompson), at New York city, on Dec. 2.

FAKNUM-WHITE. William Farnum and Olive O. White, at North Haven, N. Y., on Dec. 1.

HALL-COOPER—Albert C. Hall and Carrie Cecelia Cooper, at Washington, D. C., on Dec. 6.

RICHARDSON-McCLURE—John Richardson and Edna McClure, at New York city, on Dec. 1.

WAGHMAN-FRANCIS—Lincoln Abraham Wagham and Caroline Louise Francis, at East Orange, N. J., on Dec. 5.

Died.

BROWN.—At Indianapolis, Ind., Dec. 2, Leah McCurdy-Brown, mother of Dick Brown.

CLARKE.—Fannie W. Clarke, at Bayonne, N. J., on Dec. 7.

GARDNER.—In Baltimore, on Dec. 7, George A. Gardner, aged 68.

HOBAN.—In Cleveland, Ohio, Nov. 29, James C. Hoban.

REED.—At New York City, Dec. 5, David Reed, Sr., aged 76 years.

WRIGHT.—In New London, Conn., on Dec. 3, David Wright, aged 80 years.

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TELEGRAPHIC NEWS

CHICAGO.

Sethern and Marlowe—The Walls of Jericho—
The Grand Mogul—Elga Produced.
(Special to the Mirror.)

CHICAGO, Dec. 10.
Julia Marlowe and E. H. Sethern open the most notable engagement of the Garrick season to-night, supported by a big and talented company. A great quantity of scenery for the remarkable repertoire has arrived. John the Baptist will be given to-night and Thursday of this week; Jennie D'Arcy, Tuesday and Friday and Saturday matinee; The Sunken Bell, Wednesday night, and Hamlet, Saturday night. Hauptmann will be the dramatist at two Chicago theatres Wednesday night, his Elga being the bill at the New Theatre. The other plays on the Sethern-Marlowe list are: Merchant of Venice, Twelfth Night, As You Like It, Romeo and Juliet, Gueverre, Sapho and Cleon, Francesca da Rimini and Macbeth's Jew. The engagement is sure to be one of the most successful of the season. Never before have so many new and elaborate productions been announced for one engagement.

The Walls of Jericho, at the Grand Opera House by James K. Hackett and company, has been enthusiastically received by the audiences and praised by the press. Some fault has been found with Mr. Hackett's depiction of Jack Frohisher, but careful observation at the matinee last Wednesday revealed no such glaring faults as complained of. On the contrary, his Frohisher seemed thoroughly admirable. In the excellent supporting company F. Atkinson as Lord Marchmont, Beatrice Beckley as Mrs. Frohisher, David Glasford as Bannister were conspicuous.

Frank Pixley, formerly a Chicago newspaper man, and Gustav Luders, who used to lead a theatre orchestra here, have collaborated once more. Result, The Mogul, given its metropolitan production last week at the Colonial. Mr. Hackett of the Tribune, gives Mr. Luders credit for a distinct advance as a composer. The general opinion seems to be that Pixley has done fairly well, using a conventional plot. Frank Moulan as the Mogul has a number of excellent opportunities, which he improves in his characteristic way and with his usual success. Maud Lillian Berri is handsomely imposing and sings artistically. W. H. Macart and Sager Midgley have received compliments in print for the scenery and aeronaut. The company includes Carrie Reynolds, Phoebe Coyne, Edith St. Clair, John Dunmore and Seymour Brown. Several of the songs are likely to become popular. The scenery is rather novel and sufficiently handsome for a first-class production.

The surprise of the week was the capacity business done by The Tenderfoot at the Great Northern last week. Manager Cullen, having in mind the numerous engagements and long runs of the comedy here at top and at popular prices, was expecting just a fair patronage. Oscar Pignatelli's Professor was devoured. Ruth White, who joined the company three weeks ago, is the best in appearance, manner and voice. Louise Brackett is a bright Sally, and Fred Bailey plays a good Bill Barker. Lawrence Covert supplies Paul with a good voice and appearance. Hal Campbell, composer of Rajah of Hong, is the musical director, and the excellence of the musical numbers shows his good ability. The Flower Girl, with Louise Gunning and Louis Harrison, continues to get what it deserves—prosperity—at the Studebaker.

Elga, the Hauptmann play produced for the first time in English at the New Theatre last week, seems better adapted to occasional presentation than to steady performance for two weeks as a general entertainment. Chrystal Herne made her debut as leading woman of the company in the part of Elga. It was at once apparent that she was such a leading woman as the public has a right to expect in an art theatre. James Durkin was a handsome stage husband, adoring his baby daughter and his lovely wife with much natural feeling, well managed. Reginald Travers was excellent as Timoshka. How Victor Mapes managed to have the six scenes set so well on the little stage is a mystery to the casual observer.

Elga was preceded by Boucicault's one-act play, Karry, with Gerald Griffen in the title-role. Mr. Griffen was in his element and played the old servant skillfully and completely. Mary Lawton played Blanche earnestly but with too much monotony and shrillness in her emotional utterance. Jack Standing did the bit of Colham as officer well. Malcolm Dunn as Gerald and Violet Kimball as Kate were acceptable.

Percy Wendon, widely known in the theatrical world, is in Chicago for the first time, representing only seven lithograph show printing houses. He has an office in the suite occupied by the Will J. Block Company.

The sensational attraction of the week, in size of crowds, pages of newspaper notice and expense of production, was The Streets of Paris, by Chicago's 400, for charity, at the Coliseum. Soman and Landis were selected, with due regard to our home artists and business men, to transform the great building's interior into the Parisian streets. The talented Tom Moses, chief of the firm's staff of scenic artists, was put in charge of the task. The result was a revelation of Paris in miniature, graceful and realistic. There were 6,000 in attendance the second day, and the four days' total showed a huge profit over the \$15,000.

Will J. Block has returned from New York and is again at the office of his company in the Schiller Building.

Leo Cooper, formerly of the Alcazar, San Francisco, gave a reading of Tennyson's "In Memoriam" at the Elks' memorial meeting. Mr. Cooper has booked his vaudeville sketch, The Price of Power, for a long season, beginning on Dec. 10. He will be assisted by Marie Dunkle.

Harry Clark, of Clark and Temple, was unable to appear at the Majestic last week on account of illness, but expected to be able to resume this week.

Manager C. P. Walker, of the new theatre at Winnipeg, also owner of theatres at Grand Forks and Fargo, is having some particularly handsome drops painted here by Soman and Landis for the new house.

Manager Jo Pilgrim and the entire People's Theatre Stock company were guests in the boxes of Ed Rowland at the Bijou last Friday afternoon to see the Rowland-Clifford company in Over Niagara Falls. Mr. Rowland played his old part of the reporter in his characteristic lively and natural manner and made it stand out as good light comedy. The rest of the company, including Louis Walwright, especially engaged for his old double of the Frenchman and the Indian, did their best and the play went briskly. Marie Tuill, assisted by Robert Boyd, temporarily filled the Terly time on the Haymarket bill last Sunday with a bright college sketch.

The Central States company are delighted individually and severally with the opening of the new theatre, the Grand Opera House, at Michigan City, on Dec. 4. The house was filled at \$10 a seat, and reports indicate that even at that price Harry Askin's The Umpire company gave satisfaction. Ed Clifford says a full season of the best attractions has been booked.

Sky Farm, the only rural drama that has been seen on Halsted Street in recent years, will be at the Academy again the week before Christmas.

The one performance of Schiller's Bride of Messina by Len Wachauer's company of German players from Milwaukee was reviewed as an artistic achievement of the highest order, with frank and lavish praise for Camilla Marbach in the leading role.

Gerald Griffen, James McKean, Catherine Calhoun, and Miss Boyce will retire from the New Theatre company soon.

Dolly Kemper's bright personality illuminated the darkness recesses of the fastnesses and other scenes of her play, The Gypsy Girl, at the Columbia last week. Her company is stronger than many melodrama organizations I have seen lately. Alice Mortlock does the wail, Freckles, with refinement and sympathy. Charles Cook as

Gypsy Jack, Kathleen Barry as the heavy, William G. Slider as the macabre, and others in the cast acted with refreshing naturalness and some earnestness.

Harry Clay Blaney and his capable company gave The Boy Behind the Gun fourteen times at the Alhambra last week to so many big and enthusiastic audiences. Mr. Blaney is up to his comedy tricks, as usual, and all he does "goes." Kitty Wolfe is a close rival for the admiration of the crowds. The light and graceful young woman who played the lead was a distinct ornament to melodrama, with her thorough, intelligent performance.

The Chicago Musical College matinee of Dec. 1 comprised three one-act plays, under the direction of Marshall Stedman and Walter Kilbourn, who are J. H. Gilmour's assistants in the direction of the dramatic department. Jerome K. Jerome's Sunset was given by a promising class of students, followed by The Broken-hearted Club and The Minister's Wife. Mr. Gilmour, the new director, made his first appearance as such, by attending this matinee.

Coleridge Taylor attracted large audiences at the New Pekin Theatre. His piano solos were received with great applause. Harry Burleigh, the baritone, was on the bill with him.

The Garrick with Harry Dixey in The Man on the Box. The play, as usual, pleased everybody. Marie Nordstrom's Elizabeth was a charming American girl. James A. Bliss as the Colonel was conspicuous, clever and especially popular in the red coat.

Francis Wilson is distributing geniality with his usual success in The Mountain Climber. All reports are favorable.

Blanche Walsh remains another week at McVicker's, after giving The Woman in the Case for a week.

Captain Impudence at the People's last week proved to be a drama of the Mexican War, rather conventional, but effective. Marie Nelson had a pleasing ingenue role as Lucretia and made it sweet and sympathetic. Helen Trowbridge was good as Mrs. Trigg, and Camille D'Arcy acquitted herself with credit, as usual, though the heavy in this instance was so strenuous as to be tied to a cannon, with a long roll on the ropes, and a Harry Houdini, and a long roll on the floor to the fire, where Jovita burns the binding cords. Miss D'Arcy did it all faithfully and got great applause and some rheumatism. Ed Hase had a conventional military hero to play as Captain Shields, and did it well enough. Walter Jones made Henderson a picture of villainy.

The bills this week: Garrick, Marlowe and Sethern; Studebaker, The Flower Girl; Illinois, H. B. Irving; Grand, James K. Hackett; Colonial, Grand Mogul; Powers's, Francis Wilson; New Theatre, Elga; Chicago Opera House, Great Diamond Robbery; McVicker's, Blanche Walsh; Great Northern, Billy B. Van; La Salle, Time, Place and Girl; Bush Temple, Two Orphans; Marlowe, Marriage a la Mode; People's, Uncle Dudley; Columbus, The Merritt; In When Knighthood Was in Flower; Alhambra, Bertha; The Sewing Machine Girl; Bijou, The Girl of Amsterdam; Academy, Boy Behind the Gun, with Harry Blaney; Humboldt, Monte Cristo; Critterion, Secrets of the Police; Calumet, Confessions of a Wife; Thirty-first Street, Sam Morris stock; Howard, Loria J. Howard stock; International, Hildy drama; New Pekin, My Nephew's Wife.

ORIS COLBURN.

BOSTON.

Lena Ashwell's Engagement—The Truth—The County Chairman—Notes.

(Special to the Mirror.)

BOSTON, Dec. 10.
Of the newcomers to the Boston stage to-night there was one of international interest, for much had been heard here concerning Lena Ashwell, and her appearance at the Majestic proved of special attractiveness, every indication pointing toward a notable fortnight. She began her stay here with The Shumaltie, and long before the play was over it was very apparent that her dramatic powers were quite enough to establish her as a Boston favorite from the very start. The great scenes of the play were given with unquestioned effectiveness, and the cordiality of the greeting was something beyond the average. She was especially fortunate in having Guy Standing featured jointly with her, for he is always a favorite hereabouts, and it has been some time since he has appeared upon the local stage. The Shumaltie will be acted this week, and then will come a revival of Mrs. Dan's Defense. Another actress whose coming to Boston proved unusually interesting was Clara Bloodgood, and she, too, has not been seen here for some time. At the Park she reappeared in The Truth, and this play by Clyde Fitch seemed to have fully as favorable a reception as his The Girl with the Green Eyes, which this star presented at this same house when she first was advanced to her present position. It is an interesting study of modern life, and the character of the woman who tells a few tiny lies when necessary gives the star as good opportunities as her earlier creations. The cast is a small one, but one that is exceedingly good. J. E. Dodson has been replaced by W. C. Mack, but the other members of the cast are the same as for the recent tour through the West and for the coming engagement in New York.

Maclyn Arbuckle has played a number of engagements here in the past as the star of The County Chairman, but this week is his first coming to the Globe, where he had a most cordial greeting to-night. The comedy was fully as interesting as the previous visits here, and the work of the star in the leading role entertained all as a study of American life in the Middle West. Barry Livingston, in the colored comedy character, had a good share in the fun making of the evening, and the others of the support were effective.

Montana is the thriller at the Grand Opera House this week, a new play for this house and undoubtedly a popular one, judging by the reception which was given it. Harry D. Carey is the star, and his work was of the sort which the patrons of this house like so well.

Maude Adams is in the eighth and last week of her stay at the Hollis Street in Peter Pan, and the interest in the engagement keeps up clear to the finale of her stay here. Possibly the total number of attendants has been surpassed in The Little Minister, which also ran here for eight weeks, but the newer play has been talked about fully as much, and has proved one of the most artistic things that the Hollis has given in a long time. The new act showing the deserted rock in midocean has been especially beautiful, and the addition of the mermaids to the other features of the fairy adventure of Peter has been one of unquestioned interest. The water illusions are beautiful, and the work of Miss Adams is most impressive. A Friday matinee will be added this week also on account of the demand.

When Ethel Barrymore played Cousin Kate here it was called one of her most successful productions, and therefore the revival at the hands of the stock company at the Castle Square to-night was well welcomed. Thais Lawton is especially well suited to play the title-role, and the distinctness of her impersonation adds another to the list of varied honors which she has had since her coming here. Elfrida Leache is another member of the stock company who can be expected to do admirable work in whatever character she is called upon to play, and Howell Hanel is an improvement over the original of the railway lover.

John Craig has hit another bull's-eye in his presentation of The Sign of the Cross, the Sherlock Holmes melodrama which he is giving at the Bijou, and it is now tied for honors with A Trip to Chinatown by having a compulsory second week given to it.

Elsie Janis has certainly caught the fancy of the Boston public by her imitations at the Colonial, and the people who admired her as a child-wonder in vaudeville now declare that she is as interesting as a musical comedy star.

Only the present week remains of the stay of The College Widow at the Tremont, making 113 performances upon the Boston stage in a little more than a year. This engagement here is said to be the farewell to New England for this season. It is certainly to be hoped that it is not a

last, positively last, to Boston, for George Ade has rarely if ever written a more amusing comedy.

Thrilling scenes of the Russo-Japanese War give the patrons of the Bowdoin Square a novelty this week. The Prisoner of War is the melodrama of the week, and the picturesque settings and the work of the stock company are quite enough to make the presentation a notable one. Alexander Gaden and Charlotte Hunt fairly divide the honors of the play, and again show how well calculated they are to prove effective in plays like those chosen for the popular house at the West End. The choice of plays for this season has been especially good and has been commented upon by the clientele of the theatre.

Boston seems to be having a little Sherlock Holmes warfare. The Gillette play was under announcement at the Castle Square for production a month or so ahead of the time when John Craig stepped in with The Sign of the Cross. The result was that there were notes to the papers telling how the William Gillette version was the only Simon pure one, while the Bijou came out with big ads, quoting the expressions of the critics upon the other piece. All this flurry is a trifle late anyhow, as The Sign of the Cross has been given here twice before, and when the Bowdoin Square had it there was not even a ripple.

H. T. Parker, the dramatic critic of the Transcript, was in New York the greater part of last week to see the new productions at both opera houses.

Channing Pollock was sent to Boston in advance of Lena Ashwell, and his fine Italian hand was seen in the large showing made in the papers. He arranged for the first production here at a single matinee of A Florentine Tragedy, an unacted play—unpublished as well—by Oscar Wilde.

Elizabeth Morgan was warmly greeted at the Globe last week when she came there with Edward Harrigan, playing the character formerly taken by Mrs. Yeaman. It was not recognized when she came to town that this was Little Morgan who was with the stock company at the Castle Square in the first days of its existence, and who has not appeared here since the Corse Pagan regime at the Park. She was given a hearty reception as soon as she was recognized upon the stage, and her visit here was made a pleasant one by many of her former friends. Her health is much better than when she was last here.

One of the features of the fair for the Animal Rescue League last week was the supply of evergreens. These were sent from New Hampshire, with a supply of jellies, by Laura A. Rice, the sister of Henry Rice.

Edward Knobloch, the author of The Shulamite, arrived in Boston last week for the first visit since he was at Harvard. He comes here to see Lena Ashwell in his play.

These are the days of denial. First Theodore Roosevelt, Jr., declared that he was not engaged to Elsie Janis, and then she denied it. Sunday papers, and now everybody is wondering what Alfred Parlow will do about the report that Mrs. Eddy has invited her imitations to come to Concord to give her imitations for her. It would certainly give her a fascinating picture of the stage to see the celebrities so well imitated, and then Miss Janis could earn a still greater fortune by showing the public an imitation of Mrs. Eddy, now that she has closed her estate to the public forever.

The controversy between Lotta Crabtree, the owner of the Park and Hotel Cecil, and William A. Miller, the owner of the house of the hotel, was heard in the Supreme Court last week. The difficulty is over the covered passageway between the theatre and hotel, where it was proposed to put a little business structure built in parent view. The lease was drawn with an approach to the highest court. It would make only a tiny place for a store, at any rate, but its presence there would occasion difficulties. If Lotta should build the big hotel, as threatened in some of the papers, it would end everything.

However, no new hotels will be built in Boston until after to-morrow, when the referendum on the liquor law comes to vote. If it passes a limited number of the first-class hotels can serve liquor to guests until midnight, and Bostonians will no longer be compelled to drink Moxie when they give a supper after the theatre. The result of the vote is awaited with a great deal of interest on the part of the theatregoers and managers. JAY BOSTON.

PHILADELPHIA.

The Belle of London Town—Mr. Hopkinson—Caught in the Rain—Notes.

(Special to the Mirror.)

PHILADELPHIA, Dec. 10.
The Lion and the Mouse is a big hit at the Chestnut Street Opera House, the being its second week. The play is rendered by Gertrude Coghlan, Arthur Byron and a first-class cast.

The Belle of London Town, with Camille D'Arcy, opened to-night for a week's engagement at the new Lyric Theatre and was received with much warmth by one of the finest and most critical audiences of the season. The scene of the comedy is laid in the time of King George, the plot being rich in romance and adventure, introducing Camille D'Arcy, Carl Sand, William Rothecker, Arthur D. Wood, Frank Farrington, Hal Pearson, Orville Harold, Herman Steinmann, Edmund Stanley, Joseph Frehoff, Ruth Peblee, Edna Thorne, Hilda Hollins, Hortense Mazurette, and Kathleen Clifford. It is handsomely staged and the music by Julian Edwards is very appropriate. Blanche Bates in The Girl of the Golden West comes here on Dec. 17 for two weeks.

Caught in the Rain, with William Collier, has caught on, large audiences being pleased nightly. This is its second and last week at the Grand Street Theatre. Fernanda Eilken and the Keith New York Theatre company follow on Dec. 17 for three nights.

Mr. Hopkinson, with the original company headed by Dallas Welford, opened to-night at the Chestnut Street Theatre for a two weeks' engagement and scored a genuine success. The applause by a big house guarantees big patronage. Lillian Russell in The Butterfly is the Christmas and New Year's attraction.

The Prince of India, a gorgeous production, is the offering at the Garrick Theatre for this and the coming week. William Faversham in The Squaw Man follows on Dec. 24 for two weeks.

The Jungle attracted a crowded house to-night at the Walnut Street Theatre. It is a play that attracts the masses, and as rendered here every character is in capable hands. For Christmas and New Year's week comes the annual engagement of Chauncey Olcott in a new play by Theodore Burt Sayre, entitled Eileen Ashorn.

Girls Will Be Girls, with Al Leach, the Three Rosebuds and a bunch of pretty maidens, attract a crowded house at the Grand Opera House to-night. A Message from Mars follows on Dec. 17.

Bankers and Brokers, with Yorke and Adams, is a strong card this week at the Park Theatre, opening to an immense house. As Ye Sow follows on Dec. 17 for three weeks.

The Cowboy Girl, with Julia Rowland, is at the Girard Avenue Theatre. The play was well received by a large opening audience. Thorns and Orange Blossoms follows on Dec. 17.

The Four Corners of the Earth is this week shown at the National Theatre, with Burt King and a large company. A moving panorama, with spectacular effects, is a big feature. The opening was large and everybody was satisfied. Montgomery Irving, in The White Chief, follows on Dec. 17.

Lena Rivera, dramatized from the famous novel, produced by Burt and Nicolai, with Benita Foster, received its first local representation this afternoon at Forepaugh's Theatre. It is a good play, well presented and is a sure success. Dora Thorne follows on Dec. 17.

While "Prisco Burns" follows the week at the People's Theatre. It is a good play with sensational effects for popular priced theatres. Thos. E. Shea follows on Dec. 17.

A Man's Broken Promise is at Blaney's Arch Street Theatre this week, attracting the usual

large patronage. It appeals to lovers of sensational effects. The Flaming Arrow comes on Dec. 17.

M'Lisa, with Nellie Colahan, is the week's programme at Hart's Kensington Theatre, with Lynch, the wire walker, as an added attraction. The Four Huntsmen, in The Pool House, comes the week of Dec. 17.

Darcy and Speck's Stock company at the Standard Theatre are giving a stirring performance of The Prisoner of War. The Black Hand follows the week of Dec. 17.

Dumont's Minstrels at the Eleventh Street Opera House are in a class all by themselves. They are playing week in and week out to capacity. A new burlesque, Rapid Transit-Nit, is a timely local skit.

Dwight Elmendorf's fifth and last lecture at the Academy of Music on Dec. 12 will illustrate "South Italy."

The Metropolitan Opera company will present Tannhauser to-morrow evening at the Academy of Music. This is the second opera with immense advance sales for the entire season of sixteen nights and two matinees, with a final performance on March 7.

David Warfield's five weeks' engagement at the new Lyric Theatre breaks all theatrical records, netting \$91,499. S. Pannumum.

ST. LOUIS.

On Parole at the Garrick—A Midsummer Night's Dream—Checkers—Wonderland.

(Special to the Mirror.)

ST. LOUIS, Dec. 10.
Since it was opened two years ago the Garrick Theatre has enjoyed a very liberal patronage from elite and industrial St. Louisans, with the wonderful Sethern-Marlowe engagement, which was closed Saturday night, the standing of the Shubert playhouse is even enhanced. It was one of the largest weeks in the history of the St. Louis theatrical business.

On Parole, a romance of the South, in four acts, is being given at the Garrick this week, the first presentation having been made last night before a well satisfied audience. Charlotte Walker has the leading role of Constantine Pincney. It affords her good scope to display her emotional abilities. Vincent Ferraro, who is a good delineator of soldier roles, has the part of Major Dale. The supporting company includes Frank E. Allen, Morgan Coman, Scott Cooper, Frederick Forrester, Francis X. Coulan, Thomas P. Jackson, Howard Pembroke, Fay Wheeler, Helen Graham, and Althea Luce. The Prince Chap is the Garrick's next attraction.

A Midsummer Night's Dream, with Annie Russell as Puck, is this week's attraction at the Olympic Theatre. Miss Russell and the entire company appeared to good advantage at the opening performance to-night. The stress has been laid principally on the element of spectacle. Miss Russell's company includes one hundred people. Next week, Richard Mansfield and company in Peer Gynt.

The fact that Henry M. Blossom, Jr., is a St. Louisan may have something to do with the enduring popularity of Checkers whenever the play is given in St. Louis, but it is more probably due to the merits of the piece itself. There was a large audience at the Century last night to see the familiar scenes. Isabelle Parker, in the role of Cynthis, the chore girl, is the only change in the cast since last season. Hans Robert has the title role. Dave Brannan, Jr., still delights in the part of Push Miller. Joe Wilson is still Uncle Jerry. Tom Hunter is the banker and Clare Armstrong as Sadie, Pauline Eberhard as Aunt Deb and Ora Meyers as Mrs. Watson do as good work as ever. McIntyre and Heath in The Ham Tare next.

The musical comedy-extravaganza, Wonderland, which started a week's engagement at the Grand Opera House, will get a good share of the week's theatrical patronage. Sam Chip, known as Little Chip, and Mary Marble, who last year was in Nancy Brown, are chief funmakers. New York Town is the next attraction.

The Gipsy Girl, one of the late Hal Reid plays, is drawing well at the Imperial this week. There are some clever situations, with enough comedy and seriousness to make a good contrast. Dolly Kemper has the principal role. Texas next.

Across the Pacific, one of the best of the Charles E. Blaney plays, is at Havlin's this week. The company this year numbers forty-eight people. Next week, Custer's Last Fight. CHARLES E. HUGHES.

BALTIMORE.

Mrs. Wigg—The Free Lance—Thomas E. Shea—New Stock Company—Notes.

(Special to the Mirror.)

BALTIMORE, Dec. 10.
Mrs. Wigg of the Cabbage Patch opened to-night at Ford's Grand Opera House, with Madge Carr Cook, Edith Tallafiero, Charles Carter, and Virian Ogden in their noted delineations, and pleased a large audience. The performance will attract the crowd during the week of its engagement, it being the style of show that is favored. Dec. 17, It's All Your Fault.

At the Academy of Music The Free Lance is presented by an admirable and large company, the cast and ensemble being the original one, Nelta Bergen, Jeannette Lowrie, Albert Hart, George Schiller, Stanley Murphy, Monte Elmo, and George Tallman assisting in the support of Mr. Carrborne. Week of Dec. 17, for two nights, Dec. 17 and 18, the Lipin Yiddish Stock company; Dec. 20, 21, and 22, the Kalish Yiddish Theatre company in repertoire. Christmas week, Annie Russell in A Midsummer Night's Dream.

Her First False Step is pleasing the patrons of Blaney's, interest centering round the fourth act, in which the den of savage lions is the feature, and a little child is thrown by her father into it. The scene is thrilling to the extreme. Next, As Told in the Hills.

Thomas E. Shea with his classical plays holds the boards at the Auditorium, presenting The Bella, Cardinal Richelieu, Dr. Jekyll and Mr. Hyde, Napoleon the Great, Othello and The Corsican. The supporting company is especially strong for its work, and the scenic embellishments are elaborate. Next attraction will be Friend Fritz, by Joseph F. Horlin.

A Desperate Chance is exciting the interest of the patrons of the Holiday Street, and will be followed by At Cripple Creek.

Much interest is exhibited in the announcement that George Fawcett will reopen Alhambra's Theatre with a stock company, which he will continue there until the end of the season. At intervals there will be a star, supported by the local organization. Mr. Fawcett states that he has not gotten his people together, nor decided on the first play, but it is certain that Miss Hae-well (who has made herself so popular here) will be the first star. The opening will be Christmas week.

Mile, Eulalie La Seila, from the London Hippodrome, is the feature of the Zoo at present. Her handling of the kindergarten group of five young lions, ranging from a year to fourteen months, and two Siberian bears at intervals daily, proves that when this group is in perfect, which will be shortly, it will be the best mixed group of its kind in the country. The arena of acts among the jungle and forest bred animals. HAROLD RUTLEDGE.

WASHINGTON.

Brown of Harvard—Digby Bell—Fritz Sheff—Warde's Notes.

(Special to the Mirror.)

WASHINGTON, Dec. 10.

Digby Bell in The Education of Mr. Pipp is a strong Columbia Theatre offering this week. Boxes were occupied at the opening to-night by President Roosevelt and naval officials and parties. Nat C. Goodwin follows in The Genius and the Model.

Henry Woodruff, under the direction of Henry Miller, scores a distinct success with a large and fashionable audience in Brown of Harvard, Rida

Johnson Young's attractive college play on the commencement, to-night at the Belmont Theatre. Mr. Woodruff's popularity was pronounced in the portrayal of a role with which he was conversant from actual experience. Next week is an open one, which is filled by local events.

Frital Schell in *Mila Modeste* proves again a brilliant combination that is heartily endorsed by a crowded house at the New National. Annie Russell follows as *Fuck in A Midsummer Night's Dream*.

In accepting the offer for the very generous invitation tendered by S. Goodfriend in behalf of the management of the Ditty Bell company and the Columbia Theatre, Captain Leites, commandant of the Navy Yard, thanked the management and the actors for their courtesy which he characterized "a practical demonstration of appreciation of the services rendered to the country by all persons belonging to the navy, and a recognition of the fact that the navy they wear is a badge of honor."

Lincoln J. Carter's strong winner, *Bedford's Hope*, crowds the Academy of Music, where the play is finely done. Shepard's moving picture entertainment is a great Sunday night attraction at this house. Dec. 10, Young Buffalo, King of the Wild West.

Kathryn Farnell, under W. D. Fitzgerald's management, is the star at the Majestic Theatre for the next fortnight, presenting a series of emotional plays. *Sage* the first week's bill. East Lynne next week for the first half.

Low Decker, the prince of good fellowship, was an honored guest of the Gridiron Club at their annual big dinner at the new Willard Saturday night.

JOHN T. WARREN.

PITTSBURGH.

The Squaw Man—David Warfield—Young Buffalo—Notes.

(Special to the Mirror.)

PITTSBURGH, Dec. 10. The crowds at Blaney's Empire to-day were afforded plenty of excitement in Young Buffalo, King of the Wild West, which was seen at a downtown playhouse the forepart of this season. Following comes The House of Mystery and Kidnapped for Revenge.

David Warfield in The Music Master is at the Belasco for this week. Last week at this house, The Belle of London Town, with Camille D'Arville and a splendid company, proved to be an excellent attraction, and was thoroughly enjoyed by demonstrative audiences. Underlined are, On Parade and The Earl and the Girl.

The Alvin has one of the best offerings of its season thus far in The Woman in the Case, and the house was crowded to-night. The star, Eugenie Blais, has the support of a very good company, and the play is nicely mounted. Nat M. Willis in A Lucky Dog and Buster Brown follow.

The Ninety and Nine held the attention of the crowds at the Bijou to-day, acted by a good company, including True S. James and Bayone Whipple, and is well mounted. The railroad scene is still a feature, and is cleverly produced. A Midnight Escape and Wild Nell, a Child of the Regiment succeed it.

At the Nixon, The Squaw Man is a strong attraction, and a very large audience was present to-night which perceptibly enjoyed it. William Faversham gives an admirable portrayal of the title role, and has the support of an excellent company, which includes Rosabel Morrison, Julie Opp, Theodore Roberts, W. S. Hart, Harold Russell, Hugo Tuland, Morton Selten, Russell Shallockford and Frederick Watson. Coming are: Forbes Robertson and Gertrude Elliott in Caesar and Cleopatra; Forty-five Minutes from Broadway, with Fay Templeton; H. B. Irving and company, and Richard Mansfield in Peer Gynt.

The Crackerjacks entertained two large audiences at the Gayety to-day, presenting two burlesques and a good olio between them. Joe Welch is the feature of the company. Next week, Trans-Atlantic Burlesques.

The Academy's bill this week is the Merry Maidens, and the house held its customary large audiences to-day.

The fifth of the series of the Elmdorf lectures, "Southern Italy," will be given to-morrow night at Carnegie Music Hall, and an extra lecture, "Spain and Tales of the Alhambra," will be given in the afternoon, especially for children. An extra lecture, "Palestine," is booked for the 15th.

Manager W. B. Merrill, of the Alvin, has nearly recovered from his illness of typhoid fever, and is endeavoring to be as faithful to his office as his condition will permit at this time. ALBERT S. L. HAWES.

CINCINNATI.

The Road to Yesterday—George Cohan—German Stock—Notes.

(Special to the Mirror.)

CINCINNATI, Dec. 10. After one of the best weeks of the season at the Lyric, The Prince Chap made way last night for The Road to Yesterday, a fantastic play that was well received by the first night audience. The more important roles were well played by Minnie Dupree, White Whitley and Wright Kramer. David Warfield follows.

George M. Cohan entertained a large audience at the Grand to-night with George Washington, Jr., which was received with all the marks of undoubted favor. Prominent in the supporting company were Jerry J. and Helen Cohan, Ethel Levey, Dorothy Hunting, Frank McNish, Jr., and Willie Sweetman. Fay Templeton follows in Forty-five Minutes from Broadway, and then come Madam Butterfly and Richard Mansfield.

The German company presented the original version of At the White Horse Tavern to a large and enthusiastic audience last night at the Grand.

Manager Fish and his splendid company took possession of the Olympic yesterday. Dr. Jekyll and Mr. Hyde, with Herschel Mayall in the dual role, was presented to crowded houses.

The Mayor of Tokyo was seen for the first time in this city at yesterday's matinee at the Lyceum. It is from the pen of Edward M. Simmonds.

The Gambler of the West, written by Owen Davis and magnificently staged by A. H. Woods, is attracting large houses at Heck's.

Coincident with his move from Robinson's to the Olympic, Manager Fish incorporated his company with a capital of \$10,000, the papers being issued at Columbus last Wednesday. A number of rumors are afloat as to the future of Robinson's, but nothing definite has yet been determined. Manager Fish's lease runs to the end of this season. H. A. SUTTON.

THE P. W. L. BAZAAR.

The Professional Woman's League Bazaar will be a more brilliant affair this year than ever before. It will be held in the Myrtle and East rooms of the Waldorf-Astoria as usual, but has many added attractions over previous years. The customary dolls have been contributed by the popular actresses who are members of the League; Lillian Russell will pour tea and then auction off the autograph cups; Mrs. Madge Carr Cook will look after the "cabbage patch," and many others of the most popular of the stage women will look after similarly appropriate charges. Peter F. Dailley's needle work, which he makes in the third act of The Great Decade, will be one of the interesting exhibits. Many handsome and valuable objects will be sold on the chance system, and the auction at the close will be a veritable gold mine for those who do not wish to make their Christmas presents. John Drew will open the affair with a speech at exactly three o'clock on Friday afternoon, Dec. 14, and the bazaar will be opened continuously until Saturday evening.

SAID TO THE MIRROR.

BELLE GOLD: "Will you kindly contradict the rumor that I intend to leave McIntyre and Heath to appear in vaudeville?"

MANHATTAN OPERA HOUSE.

The irresistible force met the supposedly impenetrable body and the accomplishment of the impossible was the result when Oscar Hammerstein opened the doors of the new Manhattan Opera House to the public on Monday, Dec. 3, thus giving to New York two houses of first-class grand opera. A record breaking crowd was in attendance, and the chief center of interest was Bonci, the tenor, of whom as much had been written and sung, and the opera, I Puritani, gave him ample opportunity to show his merit. As Arturo he amply demonstrated his right to be classed with the great tenors of the world. His voice is beautifully pure and large, and the ease with which he accomplishes extraordinary effects is astonishing. Mile. Pinkert, the soprano, has a voice well suited to the classic opera, of exceptional lyric beauty, well placed and splendidly schooled. The others in the cast were Mile. Zaccaria, MM. Ancona, Brag, Mugnos and Venturini.

Rigoletto was the bill on Wednesday evening, and called out quite an enthusiastic audience. The cast comprised Miles. Pinkert, Severina, Zaccaria and Giacomini; MM. Bonci, Renaud, Arimondi, Poesetta, Mugnos, Venturini and Meschigliam. Renaud, who sang Rigoletto, it was explained, was suffering from a severe hoarseness, but in spite of the handicap he showed himself to be an artist of whom Mr. Hammerstein may well be proud. He has a baritone voice of great dramatic quality, and the excellent French finish which was noticeable through all his work was delightful. Both Mile. Pinkert and M. Bonci added to their laurels. The latter's rendering of the "La Donna e Mobile" was quite as excellent a piece of vocal art as has ever been heard in this city.

Faust, in French, was the bill on Friday, introducing Madame Donalds and M. Dalmores, and on account of the illness of M. Renaud, M. Sevelhac. Madame Donalds proved herself able to act as well as to sing Marguerite, and was pleasant to look at. A better one has not been heard since Madame Mehta appeared here in the role. Dalmores was a tenor voice whose lower register is exceedingly well developed. His high tones in the cavatine were extraordinarily large. He was both a handsome and a graceful Faust. Arimondi, as Mephistopheles, is a powerful basso, who was vocally satisfactory, however much was left to be desired in his acting. Sevelhac, who took Renaud's place as Valentin, acquitted himself well. He has an unaffected style and a naturally beautiful voice. In the heroic cavatine, which is by tradition, the tenor part, he appeared to particular advantage. I Puritani was repeated on Saturday afternoon, and Faust, with Altshchafsky, still another tenor, in the title role, on Saturday evening.

Too much praise cannot be given to the chorus and the stage management in the festival scenes. Both the men and the women were good to look at, could sing, and, wonder of wonders, could also act. The ball room scene in Rigoletto and the entrance scene in Faust were exceptional, and the chorus of soldiers excelled both. Campanari is also to be congratulated. He handled his orchestra with discretion and spirit and resolutely refused to allow encores.

The first Sunday night concert had a very large attendance. Madame Donalds and M. Sevelhac, Gilbert and Altshchafsky were among the soloists, and Regina Arts, who makes her first appearance on "Carmen," in Dec. Giovanni, made her debut as a concert singer and won decided favor.

Mr. Hammerstein has indeed accomplished the impossible, and if the people of New York do not eagerly support his enterprise it will not be because he has not offered them excellent singers and adequate productions.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Mrs. Forbes Curtis was hostess at the tea served at the New York headquarters last Thursday. Among those present were: Granville F. Sturges, Charles T. Catlin, Samuel C. Morris, Annette L. Place, Adelaide Chelie Greenfield, Mrs. Hudson Linton, John Costello, Rev. Samuel S. Mitche, Klizze Masters, and Mrs. F. P. Pratt.

The Brooklyn Chapter held its monthly service at Ascension Church, Greenpoint. The vested choir rendered the musical exercises, and Rev. Walter E. Bentley preached the sermon from the topic, "How the Stage May Help the Church."

The chapter will hold its next social reception at the Hotel Imperial, Fulton Street, Brooklyn, on Wednesday evening, Dec. 12. A very attractive programme is promised.

The December religious service will be held in the hall of the Young Men's Christian Association, Twenty-third Street, on Sunday evening, Dec. 13. The service will be by the Rev. J. W. Buckmaster, of St. Verner's, a member of the National Council of the Alliance. For the music on this occasion the Alliance will be indebted to a quartette from the choir of St. Chrysostom's Chapel.

MUSIC NOTES.

Two new operas were given at the Metropolitan last week: Giordano's *Pedro* on Wednesday night, and Berlioz's *La Damnation de Faust* on Friday. The libretto of the former is by Arthur Colasutti, the plot being taken from Sardou's drama of the same name. Lina Cavalieri, the famous beauty, made her debut in the title role, and proved better to look at than to listen to. The rest of the cast consisted of Caruso, Benja. Allen, and Josephine Jacoby. The second work has been a popular concert attraction for some time, but has never before been given here in the operatic guise. Geraldine Farrar was Marguerite, Chabrier was Mephisto, and Chabrier was a new baritone, made his debut here as Brander. Marta was given on Monday and Saturday nights, and Louise Homer made her first appearance here in Nancy, and Journe was the bill on Saturday afternoon. Tanshauser was the bill on Saturday afternoon.

Francis Macmillan, a young violinist, made his debut in New York on Friday evening, Dec. 7, in Carnegie Hall. He was assisted by Walter Damrosch and the New York Symphony Orchestra, and his programme included the A minor concerto of Sinding, an allegro in E flat major by Mozart, the D major concerto of Paganini, and the orchestra contributed the prelude to Mendelssohn's "Rehearsal," and Grieg's "Evening in the Highlands," and "Norwegian Wedding March." The latter, it was announced, for the first time in New York. Mr. Macmillan showed a great deal of talent, and decided technical ability. His tone is not very large, and he is hampered greatly by his mannerisms. However, he is very young, and the brilliancy with which he rendered the Paganini concerto promises him a prosperous future. The orchestra played very well; the Grieg pieces were enthusiastically received.

A piano recital by Simon Buchalter was given in Mendelssohn Hall on Dec. 5.

The Boston Symphony Orchestra, under Dr. Karl Muck, gave two concerts in Carnegie Hall last week, one on Dec. 6 and one on Dec. 8. Moritz Rosenthal was the soloist at the first and Timothy Adamowski at the second.

Leonora Campanari gave a violin recital in Mendelssohn Hall on Thursday afternoon, Dec. 6. Mr. Campanari is one of Mr. Hammerstein's conductors.

Madame Schumann-Heink gave her second and last song recital of the season in Carnegie Hall on Sunday afternoon, Dec. 9. Her programme included a group of songs by Schubert, a group by Schumann, others by Franz, and six Hungarian songs by Brahms, and several encores.

The first performance in America of Piere's oratorio, "The Children's Crusade," was given by the Oratorio Society in Carnegie Hall on Dec. 4, under the direction of Dr. Frank Damrosch.

MATTERS OF FACT.

Earl Burgess now has six repertoire companies on the road, and his business has grown to such an extent that he has been compelled to increase his office space from one to three rooms.

The Sons of the Father, a play by M. Douglas Flattery, has received strong endorsement from the New York Dramatic Mirror, and is under the direction of the Temple Court Company, Inc., and is touring the South.

DAVE REED, SR. DEAD.

Dave Reed, Sr., the well-known veteran minstrel, died at his home, 850 East 138th Street, this city, on Wednesday last, aged 76 years. The funeral was held on Friday and the interment was in Evergreen Cemetery. Mr. Reed was born in New York, Nov. 18, 1859, and in 1882, at the age of twelve, made his debut at Thorpe's Museum on Broadway, near Grand Street, as a dancer, receiving for his services \$1 per week. Shortly after his first appearance his salary was increased 12½ cents a week, and he began to feel that he was rising in the profession. He appeared in black face, and often recalled the difficulty experienced by performers in those days in removing the make-up, which was made of burnt cork, grated, mixed with hog's lard. In those days Mr. Reed's most popular song was called "Cuddy Co Dinko Him." A man named Burtis, who conducted the museum end of the enterprise, offered Reed \$2 a week to travel with him in the summer with a tented performance and the youngster gladly accepted the engagement. It was customary at the time for the patrons, if they were pleased with a performer to throw pennies on the stage, and Reed often received in this way as much as \$1.50 per week, and once in Poughkeepsie the bombardment was so heavy that he was \$9 richer at the end of the week. The manager offered to mind all the pennies for the lad and agreed to give them back to him, together with his salary, in bulk when they returned to New York. The season closed in Newburg, and when Reed arrived at the dock he found that the manager had vanished. His next engagement was at the Palermo, at Broadway and Chambers Street, but he remained there a very short time. He next went to the Hall of Novelty at Centre and Pearl Streets, where he stayed for two years. He was rendered a testimonial and realized \$36, the tickets being sold as 6 cents each. For the next three seasons he was with Seth Howe's Circus. At the close of this engagement he joined Spaulding and Rogers' Circus, which operated a "floating palace" up and down the Mississippi. For six years Reed remained with this company, and then came back to New York. He found that the minstrel had not changed their methods during his absence, and he determined to get up something new. He secured a song called "Sally Come Up," bought himself a gorgeous suit of clothes, and opened in Cincinnati with the first new song and dance act ever seen in America. He was seen by Buckley who engaged him at a big salary, and his act was the talk of every town the company played. He next joined Bryant's Minstrels, and continued to sing "Sally" for two years longer. R. M. Hooley then offered him the position of end-man, and he filled that position for two years, six months of the time being spent in Brooklyn. Dan and Nell Bryant having secured a hall on Fourteenth Street, where Tammany Hall now stands, Reed joined their company, and made one of the hits of his life singing "Shoo-Fly" with Dan Bryant. They rehearsed on the fly and sang the song on the company and audience as a surprise. It made a tremendous hit, and Bryant had the name of the song on every billboard in New York before the week was over. "Shoo-Fly" was sung for 400 nights, and speculators were on hand to sell tickets to late arrivals.

With Ben Cotton, Reed started a company, called Cotton and Reed's Minstrels, which prospered for a while, but finally went to the wall. For several years past Mr. Reed had been appearing in vaudeville with his wife and children, making a career of opera, calling the Birds, with which the veterans played up to about two years ago, when he was forced to retire much against his will on account of old age. He is survived by his widow, three sons and two daughters.

FIGHTING TICKET SPECULATORS.

Warfare against ticket speculators is now on in Philadelphia and Pittsburgh. In the former city a bill is now in Council making it unlawful for any person to sell or offer for sale theatre tickets in any other place than where the entertainment is to take place, except at localities designated by the management of the show or performance for which the tickets or coupons are issued. It also directs that the price of admission be plainly printed on each ticket, and that the tickets shall not be sold on the street or in the hallway of the building in which the entertainment is being held. In Pittsburgh on Dec. 6, two speculators, Louis Weber and William Callahan, were arrested for selling tickets in the vicinity of the Belasco Theatre. Weber was arrested on the complaint of Lawrence J. Anhalt, advance agent for the David Warfield company, and Callahan on the complaint of Manager Reed of the Belasco company. Magistrate Brody held both men in \$500 bail.

IN BROOKLYN THEATRES.

Caesar and Cleopatra, with Forbes Robertson and Gertrude Elliott in the title roles, is the attraction this week at the Montauk. Robert Mantell in Shakespeare will be offered next week.

The musical comedy, The Tourists, is a strong attraction at the Shubert this week. In the cast are Julia Sanderson, Vera Michaelson, Grace La Rue, Kate Ewart, Edna McClure, Edna Chase, Mabel Wilbur, Anna C. Wilson, R. E. Metz, William T. Carleton and Charles Arling. Next week—John R. Kellard in Tapa.

At Tiller's Broadway Theatre this week, Ethel Barrymore in *Alles-Sit-by-the-Fire* is the attraction. Kyle Bellaw in *Brigadier Gerard* to follow. Ernie Hogan in *Edging Rascals* is next at the Majestic. The Girl from Broadway next week.

The Confession of a Wife is the attraction at the Grand Opera House. Evelyn Faber is the leading woman, and the supporting company is adequate. Next week A Desperate Chance.

The Folly has Around the Clock this week and is promising to repeat the success it met with at the Grand recently.

The Playhouse Detective is Blaney's attraction this week. Fred Clarence Rivers and the Hall Sisters appear in a good specialty.

The Rouser Stock company at the Bijou appear this week in a credible production of Under Two Flags. Edna May Spence, usual, is pleasantly cast and Augustus Phillips, Harold Kennedy, Olive Grove and the others give capable support.

Corse Payton's players at the Lee Avenue are giving the best of their season in *Under Two Flags*. Harriet Barton plays Cigarette, while Etta Reed is plainly missed from the cast this week. Miss Barton's work is certainly commendable. Louis Leon Hall gives good support as Bertie Cecil, and William Mortimer is happily cast as the brother.

Why Girls Leave Home is presented at the Columbia this week by a capable company. The Governor's Pardon will be seen next week.

Fall Sheridan's City Sports returned to the Star this week, and were enthusiastically welcomed. The olio includes the Hyde Family, Conroy and Smith, Thompson and Carter, the Lamonts, Victor and Nettie Hyde, and Kellie Liebe de Barre.

Edna May Spence's company, with Charles Barton, appear this week at the Gayety. Their engagement last week at the Star was a great success.

The Thoroughbreds entertain at the Imperial this week. There are two good productions in the bill, and the olio includes the Laurent Family, Douglas and Cunningham, and Niblo and Reilly.

VAUDEVILLE.

Albert Chevalier is the big feature of an excellent bill at the Orpheum this week. Others are: Henri French, Viole Daily, Ralph Johnstone, Smith Campbell, Dankmar-Schiller Truette, Estrella Sisters, Watson, Hutchings and Edwards, and Galsworthy.

Hyde and Behman's bill this week is one of the best vaudeville entertainments offered here this season, and includes as a headliner Fred Walton in his delightful pantomime, *Clay's Dream*. Others are: St. Helena Ben Ali's Toccata and Fugue, Metropolitan Opera Trio, Hines and Remington, Grace Emmett and company, Quigley, Mackey and Nickerson, Cooper and Robinson, and Payne and Leo.

At the Gotham Lafayette this week in The Medicine Man, and the Sassy and his Band.

The bill at the Novelty this week is Frank Mayne, Elberton, the Sexton's Dream, Avery and Hart, Walters and Orcher, Charles Kennedy and Mattie Rooney, and Miles and Richards.

AMATEUR NOTES.

The Deutsche Verein of Cornell University, Ithaca, N. Y., will present Dr. Bibliothekar, by Gustav V. Moser, on Dec. 14, in the Lyceum.

The Cercle Dramatique de l'Alliance Francaise gave a performance of *Bessou and De Turque's Chateau Historique*, in the Carnegie Lyceum, on Dec. 7. The cast included Georges M. and M. E. E. Grault, Nathalie de Castro, and Messrs. Langer, Wildenstein, Compard, Thue, Muller, Ledoux, and Mazon.

REFLECTIONS

The stock company of the Colonial Theatre, San Francisco, played at Chico, Cal., the week of Nov. 26, in order that The Bishop's Carriage might occupy the Colonial. Jewel Kenny, of the Colonial company, writes that several contributions have been made to the children's Christmas fund, started by the efforts of Isaac Jewell, among the sums donated being \$350 by the Daniel Frawley company, collected and sent by Henry C. Mortimer.

Victor Herbert and Edgar Smith have finished two songs which will be among the numbers used in Dream City. They are "I Don't Want to Be a Farmer," for Joe Weber, and "Ta, ta! Ta, ta, My Dainty Little Darling," for Maurice Furka.

Ren Shields, author of "In the Good Old Summer Time" and "Waita Me Around Again, Willie," is writing a comic opera on a date. He expects to make one character fit himself.

Low Fields and his company will leave the Herald Square Theatre in about four weeks for a road tour. He will return to New York in the Spring with a new production. The Road to Yesterday will probably be the next attraction at this house.

W. L. Abington has been engaged as leading man for Mrs. Leslie Carter in Cleo.

Irene Ackerman will open her new Broadway studio in January, when she will rehearse her vaudeville sketch. She will give an exhibition of work in oil and water color at an early date.

Kitty Chatham will give a recital of songs for children at the Lyceum Theatre on the afternoon of Dec. 28.

Madame Emile Zola has applied to the French courts for permission to confer her husband's name on the three children of Madame Roserot, who are being reared by the author's widow.

Charles Peyton Glocker has retired from the stage and resigned from the Actors' Society. He occasionally gives recitals for the benefit of some charity, but intends to do no more professional work.

The Vanderbilt Cup is to be brought to the New York Theatre on Jan. 7 for an extended run.

Julia Sanderson closed her engagement with The Tourists on Dec. 6. The role of Ibsen Blomson is now being played by Madge Creighton.

Mrs. Ida Benley Judd gave the fourth of her series of readings at the Hotel Manhattan on Tuesday morning. Her subject was King Lear, and her method was just as enjoyable as it has been throughout the series. Her beautifully modulated voice was heard to decided advantage in the reading of the blank verse.

Langdon McCormick's new comedy-drama, Our Friend Fritz, with Joseph F. Morris in the leading role, will open at Norristown, Pa., on Dec. 15.

The programme of the French soiree concert given at the Hackett Theatre on Dec. 9 consisted of a one-act operetta entitled Chonchette, by Claude Terrasse, and presented by Madame Therese Dorgeval and A. Roberval; La Balance, a one-act comédie bouffe, and songs by Messrs. Lacombe and Ocellier and Madame Dorgeval.

Cosima Wagner, widow of Richard Wagner, is dangerously ill at her home at Bayreuth. She is seventy-one years old.

Sunday was newspaper night at the Flatlands Club, and most of the important New York papers were represented. J. J. Hammer, of May Irwin's company, was toastmaster, and the entertainers included Fred W. Wendt, John Mason, Paul Dufault, Louis F. Harlinger, Gus Edwards, and Jack McCluskey. Clark Finton, of the Mail, W. A. Johnson, of the World, James Townsend, of the Herald, and W. E. Callahan, of the Daily News, spoke for the newspapers.

Albert K. Hall and Carrie Cecelia Cooper, both members of the Bankers and Brokers company, were married at Washington, D. C., on Dec. 6, by the Rev. H. Schroeder.

Bessie Frigman is ill at the Allegheny General Hospital, Pittsburgh, suffering from nervous exhaustion. She was with The Social Whirl when she was taken ill.

William Badmash, who has been with "Way Down East" for several seasons, is to be married on Dec. 16 to May Weir, of New York. The company will be in the city that week and every member will attend the wedding.

Phyllis Carrington is ill with typhoid fever at Roosevelt Hospital, New York City.

A professional matinee of Madame Butterfly will be given at the Garden Theatre on Dec. 19.

Walter N. Lawrence is arranging to produce on Dec. 31 a musical play by J. M. Morris, entitled Matilda, in which no chorus will be employed. The company will include Amy Ricard, Alfred Hickman, Lionel Walsh and John F. Tuckey.

Edna McClure, formerly a chorus girl with several prominent musical plays, was married on Dec. 1 to John Richardson, a mine owner, of Goldfield, Nev.

L. A. Wagenhals, of Wagenhals and Kemper, was married on Dec. 1 to Caroline Louise Francis, of East Orange. The ceremony was performed at the home of the bride's parents by the Rev. John R. Atkinson.

Among the principals engaged for The Rose of the Alhambra are Louis Casavant, Henry Norman, Eddie Heron, Owen Westford, Leo Vernon, Agnes Cain Brown, Lillian Hudson and Greta Riley.

Sadie Harris has been engaged by May Irwin to play Mabel Kewick in Mrs. Wilson-Andrews, and made her first appearance in the role last night. Some changes have been made in the part so that she may sing a solo.

Nina Lawrence is very ill at St. Elizabeth's Hospital, Danville, Ill., and may have to undergo an operation.

William Ingersoll has taken the role formerly played by Gus Standing in The Love Route.

Margaret Bourne, leading woman with Wright Lorimer in The Shepherd King, was taken suddenly ill during the performance Friday night and had to leave the theatre. Her place was taken by May Buckley.

W. T. Thornton, for six years stage carpenter at Vancouver Opera House, Schenectady, N. Y., is in New York after a three months' stay in Southern Missouri, where he went in the interest of his father.

John E. Kellard, now starring in Tapa, will make his first appearance as Hamlet during his engagement at the Shubert Theatre, Brooklyn, the week of Dec. 17. A complete scenic production will be given on Friday, Dec. 21, and at the matinee on Dec. 22. The musical numbers will be from Tchaikovsky's opus 67.

William Jeffries Brown, a son of Col. William Lee Brown, formerly publisher of the Daily News, was married on Dec. 2 at New York City to Oeta Thompson Storms (Oeta Thompson), who has appeared in many musical plays. The ceremony was performed by the Rev. Dr. Henry M. Warren.

Arnold C. Baldwin is still playing Frank Faison in The Phantom Detective, and rumors to the effect that he has resigned are false.

OBITUARY.

Fannie W. Clarke, wife of Redford Clarke, a formerly well-known actor, died at their home, 21 Trask Avenue, Bayonne, N. J., on Dec. 7, after an illness of one week. Mr. Clarke's last New York appearance was at the Madison Square Theatre in Minnie Selman's production of Lady Gladys. Later for several seasons he was identified with the stock companies of the Castle Square and Bowdoin Square theatres, Boston.

James C. Horns died on Nov. 29 of heart disease at the home of his parents at Cleveland, Ohio. He was a brother of W. J. Horns and J. C. Horns, who are both in the profession. J. C. Horns is now playing in California with a stock company. The readers will kindly notify him of his brother's death if they know him. The funeral took place Dec. 1. The burial was private.

Ferdinand Brunetiere, an Academician, and for many years literary critic of the "Revue des Deux Mondes," died at Paris on Dec. 9. He was 87 years old.

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TO CORRESPONDENTS.

The next number of THE MIRROR will be the Christmas number, the last pages of which will close on Dec. 15, and publication of which will be made on Tuesday, Dec. 18. Correspondents are required to forward their letters for the Christmas number so that they will reach this office not later than Thursday afternoon, Dec. 13. Correspondents will also note that the two numbers of THE MIRROR following the Christmas number will also go to press earlier than usual, owing to the holidays, and thus their letters for those weeks also must be forwarded at least twenty-four hours in advance of the customary time.

TO ADVERTISERS.

Advertisers will please note that in order to secure special space in the Christmas MIRROR they must forward their favors at once. The last pages of this special publication, in conjunction with the regular number, will close at noon of Saturday, Dec. 15. THE MIRROR for the two following weeks, owing to the holidays, will also go to press finally on Saturday, Dec. 22, and Saturday, Dec. 29, and advertisements for those numbers must be forwarded with reference to these dates.

THE HOLIDAY "MIRROR."

The next regular number of THE MIRROR will include its annual holiday features, and will have thousands of readers in addition to the thousands that habitually peruse it.

The pioneer holiday publication in America, THE MIRROR for more than a quarter of a century has maintained a proud position in this special field of publication. Although essentially devoted to the theatre and stage interests, and thus confined, in a measure, in its endeavor, THE MIRROR's holiday numbers always have appealed to general readers, as well as to the profession of the theatre, to which it regularly caters. Of course, a larger number of persons the world over are interested in the stage and its people than in any other human institution, and thus a dramatic journal formed on legitimate lines attracts unusual attention. THE MIRROR has been fortunate enough, regardless of the fact that it cannot seize subjects in various fields, as many other publications may do, to present from year to year a Christmas number notable for its topics and illustrations, as well as for its beauty. The forthcoming number, it is believed, will in no way fall short of

any of its predecessors in slightness or matter of interest and entertainment.

Space is not at hand here to detail the features of the Christmas MIRROR. They are many and appropriate to the publication and the season. Among leading articles will be found one on "Actors and Actresses of the Modern Italian Stage," with portraits of leading players, by RAFFAELLE LIMBOLDI; "Some Things to Remember," by GEORGE ANK; "The Theatre in Russia," with quaint, special illustrations, by L. LOHAN, who knows his subject; "Never Again," being the experience of one who dramatized a novel, by HENRY TYNELL; "Shakespeare the Agnostic," by ARTHUR STRENGER; "An Adventurous Irishman," a fine story of OWEN MACSWINEY, fellow and afterward rival of RICH, in London management in BETTERTON's day, with illustrations, by that accomplished historical writer of the theatre, W. J. LAWRENCE, who long has instructed and entertained MIRROR readers; "Romance of the English Stage," being an account of actresses who have married into the aristocracy, beginning with that beauty, ANASTASIA ROBINSON, also distinguished as a vocalist in HANDEL's day, including LAVINIA FENTON, the famous Polly of The Beggar's Opera, and reaching down to the more sensational episodes of the present day, by HENRY GEORGE HINBERT; "Behind the Scenes at Ober-Ammergau," picturing some of the technical features of the Passion Play and the quaint Bavarian city where it is given, as well as several of the homely actors in this sacred drama in every day guises; "Two Italian Dramatists," with portraits, by ELISE LATHROP; "Charlotte Cushman's Initial and Final Triumphs," with illustrations, by ALFRED L. PARKER; "The Drama in New York Before the Revolution"; "Popular Players as Children," with twenty odd portraits of actors, now prominent, in various stages of childhood, by ADA PATTERSON; an article on the newer American dramatists of the day, with a score of portraits; "In Old Smock Alley," a story of supernumerary days in that famous Dublin playhouse; "The Inner Life of Edwin Booth," by J. J. McCLOSKEY; "The Light of Love," a stage story, by GERTRUDE LYNCH; an article on the dramatic critics of America, with dozens of portraits, including many of the best known native reviewers of the drama; good-natured caricatures of several prominent actors; many anecdotes of old players; poems, grave and gay, by writers on the stage, and short articles on various topics of theatrical interest.

Aside from the illustrations with special articles, the Christmas MIRROR will have the usual profusion of portraits of players and others prominent in the theatre, with enough of the merely amusing in text and picture to season the feast of good things. The cover this year, by T. BEVERLY TOWLES, is a striking design, with unique color effects, and will take a prominent place in the artistic gallery of THE MIRROR.

When the regular departments of THE MIRROR related to utility and the chronicling of events are added, the Christmas number will be found to offer the best value of the season for its price, which will be but ten cents.

A QUEER EDICT.

The Mayor of Toulon, according to a recent cablegram, has issued an order forbidding audiences to express disapproval of the performances in the local municipal theatre.

"Nobody will be allowed to hiss," declares this functionary, "to make audible remarks, to applaud ironically, to yawn noisily, to use bad language, or to otherwise disturb the dignified calm necessary to the proper enjoyment of the drama."

The penalty for an infraction of any detail of this order is immediate expulsion from the theatre. There is no information at hand as to the character of the Mayor of Toulon beyond that deducible from the foregoing pronouncement. If he can enforce his orders he should widen his sphere of activity. If his potency along the lines indicated shall be established, what limit can be placed to his effectiveness in politics in case he should become a citizen of this country? And, aside from politics, he might draw a princely salary from certain persons in this country who have sought to furnish all the theatrical entertainment this great population needs, on the theory that anything they furnish shall be accepted at the valuation placed upon it by its promoters.

Still, the edict of the Mayor of Toulon does not reach quite far enough, unless he has power to furnish critics who may not hiss, applaud ironically, yawn noisily, or otherwise disturb the play, and who might reserve their bad language for their reviews. But as it applies to the municipal theatre, possibly the Mayor has his remedy, even against the critics.

If there are any number of municipal

theatres in Europe, however, in whose behalf so sweeping a decree is necessary, the regular theatre, even in clumsy hands, has little to fear from paternal entering.

MARK TWAIN ON COPYRIGHT REFORM.

Mark Twain appeared before the Congressional Committee on the new copyright bill in Washington on Dec. 7, and argued in favor of the measure, which provides for copyright during the life of the author and for fifty years beyond. He declared that he saw no reason why there should be a limit to the possession of the results of a man's labor, for the same reason that there is no limit to real estate. As few books live longer than ten years, the proposed measure will benefit only those men and their families who give permanent contributions to the world's literature; in other words, men who produce ideas.

In this connection he said: "I said I wished he could mention any kind of property on this planet that had a pecuniary value which was not derived from an idea or ideas. He said real estate. I put a supposititious case, a dozen Englishmen who travel through South Africa and camp out, and eleven of them see nothing at all; they are mentally blind. But there is one in the party who knows what this harbor means, and what the lay of the land means. To him it means that some day a railway will go through here, and there on that harbor a great city will spring up. That is his idea. And he has another idea, which is to go and trade his last bottle of Scotch whiskey and his last horse blanket to the principal chief of that region and buy a piece of land the size of Pennsylvania. [Laughter.] That was the value of an idea that the day would come when the Cape to Cairo Railway would be built."

"Every improvement that is put upon the real estate is the result of an idea in somebody's head. The skyscraper is another idea; the railroad is another; the telephone and all those things are merely symbols which represent ideas. An andiron, a washbasin, is the result of an idea that did not exist before."

"So if, as that gentleman said, a book does consist solely of ideas, that is the best argument in the world that it is property, and should not be under any limitation at all. We don't ask for that. Fifty years from now we shall ask for it."

Mr. Clemens said in conclusion: "I hope the bill will pass without any deleterious amendments. I do seem to be extraordinarily interested in a whole lot of arts and things that I have got nothing to do with. It is a part of my generous, liberal nature; I can't help it. I feel the same sort of charity to everybody that was manifested by a gentleman who arrived at home at 2 o'clock in the morning from the club and was feeling so perfectly satisfied with life, so happy, and so comfortable, and there was his house being swung, swung around. He watched his chance, and by and by when the steps got in his neighborhood he made a jump and climbed up and got on the portico."

"And the house went on weaving and weaving, but he watched the door, and when it came around his way he plunged through it. He got to the stairs, and when he went up on all fours he made his way, but at last he got to the top and raised his foot and put it on the top step. But only the toe hitched on the step, and he rolled down and fetched up on the bottom step, with his arm around the newel post, and he said: 'God pity the poor sailors out at sea on a night like this.'"

THE BARNABEE BENEFIT.

The auction for seats at the Henry Clay Barnabee benefit, which is to take place this afternoon at the Broadway, was held on Dec. 4 at the Broadway Theatre. The total receipts were \$10,011, with many good seats to be sold. The auctioneers were Robert Hilliard, Colonel W. F. Cody, Lillian Russell, Marie Dressler, Sam Bernard, Raymond Hitchcock, and James T. Powers. The proceeds of the sale amounted to nearly \$10,000, but the prices were so high that there are plenty of seats left at the box-office.

A list of the players who have volunteered to appear follows: Victor Herbert and his orchestra, followed by an address by Mrs. Fiske; Lew Fields, George B. Boban, and Lawrence Grosmith, in the duet scene from About Town; Blanche Ring, in a song; Margaret Anglin and Henry Miller, in the first act of The Great Divide; May Irvin, in a song; Eleanor Robson, in A Tenement Tragedy; F. O. Robertson; Marie Dressler, in a song; Rose Stahl and her company, in the dressing room scene from The Chorus Lady; Kyrie Bellew; Hattie Williams, in a song, with sixteen of the leading men of the New York theatres as her chorus.

Louise Dresser, song, "My Gal Sal"; William Gillette, with Marie Dressler, in the supper scene from Clarel; John Drew; Anna Held, song, "I Can't Make My Eyes Behave"; Gertrude Hoffman, in imitation; La Belle Daisie, in her famous dance; Henry Clay Barnabee, in "The Tinker's Chorus," consisting of Joseph Weber, Sam Bernard, Peter F. Daley, Richard Carle, Charles Bigelow, Raymond Hitchcock, Andrew Mack, Otis Harlan, E. S. Abeles, E. J. Connelly, S. Weinberg, Campbell Donald, and George Frothingham.

SYLVIA GERRISH DEAD.

Sylvia Gerrish, once one of the beauties of the American stage and the wife of Henry G. Hilton, Jr., died in the Hilton mansion, Morris Heights, on Dec. 8. She was born in a mining camp in the Yosemite Valley and educated in one of the high schools of San Francisco.

Miss Gerrish made her debut in San Francisco in the comic opera, Boccaccio, after which she traveled through the United States and played a round of roles, principally of the soubrette order. Her greatest successes, however, were achieved in the Gilbert and Sullivan operas, and she appeared frequently in The Mikado, Iolanthe, The Sorcerer, Pinafore, and The Yeoman of the Guard, in which she sang the part of Phoebe in the first presentation of the opera in this country.

After that she was conspicuous in many Cassino successes, one of her best remembered roles being that of Gustave in L'Oncle Celestin. Then she went to London and appeared as Mamselle Nitouche at the Trafalgar Square Theatre, and for a year or two thereafter she made a tour of Europe and devoted much of her time to study of music in Italy.

In 1901 Miss Gerrish attracted public attention in another way by marrying Henry G. Hilton, Jr., a son of the late Judge Hilton, who was executor of the estate of A. T. Stewart.

AMUSEMENT COMPANIES INCORPORATED.

Rice and Weaver Company, of New York, was incorporated with the Secretary of State at Albany on Dec. 6, with a capital of \$5,000. The object of the company is to produce plays and operas, to equip and maintain theatres and opera houses in one or more cities in the United States or Canada, and to manufacture scenery, costumes and properties. The directors named are Byron B. Rice, Joseph W. Weaver, and Gordon Gordon, New York. The Waterway Amusement Company, of Albany, with the object of constructing amusement resorts, was incorporated on Dec. 5. The capital is \$25,000, and the directors are G. P. Farrell and William Brown, Albany, and J. J. Lodge, New York. The Palace Amusement Company of Rochester (roller skating rink) was also incorporated on Dec. 5. The capital is \$10,000, and C. R. Goodfellow, Carrie B. Goodfellow, and F. G. Lee, Rochester, are the directors.

GOODWIN'S NEW PLAY.

Gilbert Boyle's comedy, What Would a Gentleman Do, was produced at Toronto, Can., on Dec. 7. Nat C. Goodwin appeared in the leading role of Dickie Hook, and Edna Goodrich played Madge Kederly. Mr. Goodwin is said to be suffering from stomach trouble and has canceled his bookings from Dec. 23 until Jan. 7. He will spend the time at French Lick Springs, Ind.

PERSONAL.

Photo by Deschamps, Indiana.

LABADIE.—Hubert Labadie, pictured above, will continue as Mephisto in his own company, playing Faust on a Southern tour, his Canadian and Northern trip being successful.

WYNDHAM.—Sir Charles Wyndham denies a rumor that he is to leave the stage soon. He says he has made no definite plans for retirement.

CONRIED.—Heinrich Conried has decided, on the advice of his physicians, to take a short rest, away from New York. His duties at the Metropolitan Opera House will not permit of his remaining out of the city for any great length of time.

IVES.—Alice R. Ives, author of The Village Postmaster and other plays, returned to New York on Dec. 1, after nearly two years spent in London and Paris. While abroad she finished a new play called Love and the Law.

STANDING.—Guy Standing began his engagement with Lena Ashwell in The Shulamite and Mrs. Dane's Defense, last week, making his first appearance as a member of Miss Ashwell's company on Thursday, at the Shubert Theatre, Brooklyn.

CHAMBER.—Haddon Chambers sailed for Europe on Dec. 5. He expects to return to New York next September.

D'ANNUNZIO.—Antonio D'Annunzio, a brother of Gabriel D'Annunzio, is writing the score for Cupida, an American comic opera, with libretto and lyrics by Charles H. Dorr and Frank L. Freeman.

LEA.—Marion Lea, who had been out of the cast of The New York Idea at the Lyric Theatre for a week because of a sprained ankle, resumed her rôle in Mrs. Fiske's play last Thursday night. In private life Miss Lea is Mrs. Langdon Mitchell.

CLEMENT.—Clay Clement was robbed of several thousand dollars' worth of old weapons and mementoes of early Texas days, while he was away from his rooms last week.

PAYNE.—George Henry Payne, dramatic editor of the Evening Telegram, who has been seriously ill with typhoid fever, has returned to his desk, entirely recovered from the disease.

GRAU.—Maurice Grau is said to be in poor health again this winter. Henry Darian, a former director of the Maurice Grau Opera Company, has gone to France to spend several months with him.

CARUS.—Emma Carus is to be starred by Will J. Block and M. S. Largent in a new play with music by Glen MacDonough. She will follow Blanche Walsh at the Astor Theatre.

CARTWRIGHT.—The illness of Charles Cartwright, who has been suffering from an attack of aphasia brought on by a shock, has caused the indefinite postponement of The Eastman Case. Early in January he expects to appear in his own dramatization of "David Copperfield," playing Dan'l Peggotty.

PITOU.—Augustus Pitou left yesterday for his winter home in Florida.

NORDICA.—Madame Lillian Nordica celebrated her birthday on Dec. 6, at her home in Paris. She will sail this week for America.

GALLAND.—Bertha Galland has severed her connection with the Belasco forces. She has been ill most of the season and has found it impossible to carry out the plans made for her.

GREENLEAF.—THE MIRROR last week erred in placing F. M. Greenleaf as dramatic editor of the Omaha Bee. T. W. McCullough, of course, is the Bee man, and Mr. Greenleaf makes dramatically interesting the World-Herald.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

L. M. W., Brooklyn.—Florence Gear and H. B. Roche are appearing in The Marriage of Kitty this season.

T. P. S., Cambridge, Mass.—Agnes Ethel, the actress, appeared at the Fifth Avenue Theatre, New York, between August, 1899, and March, 1872. In October, 1872, she appeared at the Union Square Theatre as the heroine in Sardou's Agnes. Soon afterward she married and retired from the stage. However, on Oct. 4, 1875, she performed at the opening of the Brooklyn Theatre.

T. Y., Columbus.—Les Cloches de Corneville, or The Chimes of Normandy, as the operetta is more generally known in this country, was originally written in four acts, the libretto being by Clairville and Habert and the music by Planquette. It was produced in Paris at the Folies Dramatiques in April, 1877, and was first performed in London at the Folly Theatre on Feb. 23, 1878. The English libretto in three acts was by H. B. Fawcett and R. Breen. The piece immediately gained an extraordinary vogue.

THE USHER



The departure of Charles Frohman for London "to open another theatre" under his management makes legitimate some note of the manner in which the Napoleon of the theatre is regarded in the British metropolis.

Many of the sources of publicity in London, for reasons explanation of which is not necessary here, still boom Mr. Frohman in a mild way, but there are reasons of more serious writing that reflect apprehension as to what may happen to the English theatre if Frohmanism, which is but another spelling of monopoly, shall increase and still prevail over there.

George Edwardes not long ago rebelled verbally, with a lusty promise of individual action, against Frohmanism, and its more reprehensible features embodied in the methods of Trust persons on this side whom he regarded as his wicked former partners. The fact is that the peculiar stagnation of the sources of the theatre from which its better manifestations must come, as a result of the dominance of the merchant idea and the accompanying notion that money and "management" are the two prime factors in stage life and progress, now noted in England, is the direct result of monopolistic operation and repressive measures against "outsiders," artistic or otherwise, and the good persons earnestly concerned in the theatre in London are just beginning to find it out.

A recent number of the London *Saturday Review* contained an article by Gordon Craig (son of Ellen Terry), entitled "Stars, Mr. Frohman, and the Theatre of the Future," that represented one viewpoint as to conditions and causes. Mr. Craig decries that dominance of certain sorts of personality in the theatre to-day in London—for instance, the personality of mediocrity sought to be exploited as something higher than it really is, and the personality that exploits it repeatedly, that assumes to dictate the theatrical fare of a nation, and that operates so widely that a false impress is made on the stage of the time. Mr. Craig makes and emphasizes certain points thus:

"The star system," says Mr. Frohman, "is good for the actor, since the hope of becoming a 'star' provides him with a legitimate and worthy ambition. Take away that goal, and what remains for an actor?" That is as much as to say Mr. Frohman believes that all actors whose "rights" he has acquired, or may acquire, are one and all bent upon becoming "stars"; that they one and all have forgotten their old leader (Irving) and his teaching; that they are all a pack of selfish and vain creatures with but one aim—that of being posted larger than their fellows, and with but one desire, to make £100 a week. This is the kind of intelligent being Mr. Frohman wants us to believe the actor to be, this is also what Mr. Frohman wishes to make and is trying to make him. Once thoroughly enslaved and compromised, the whole body of actors will be helpless to save themselves. Then Mr. Frohman will make profit. The question is, Can he so degrade the actor from what Henry Irving was beginning to make him? I doubt it. Besides, Henry Irving has left some of his trust to the English managers who may protect the actor from the harmful influence of the poisonous suggestion which Mr. Frohman is pouring into the ears of the actors of this country.

Curiously enough, in spite of Mr. Frohman's innocence as to all matters of art and in spite of his obvious antipathy to the art of the theatre, he could, if so he wished, be instrumental in restoring the foundations of that art, and this would "provide him with a legitimate and a worthy ambition. Take away that, and what remains for Mr. Frohman?" Would it not be a source of inspiration for such a manipulator of affairs to have the aim to be a manipulator of art, and will it not be forever an enduring reproach that he was head and front of a bad movement? In the history of the theatre which will be written at the end of this century Mr. Frohman's case will be there, and the people of the theatre in those days will wonder why it was that the managers of London's theatres tolerated so violent an intrusion. It may be then put down on record that the English managers were not strong enough to contend with the danger, or that they were too far compromised to take action; at any rate whenever that history comes to be written, the names of those who labored to preserve the art, and those who fought against the ugly tendencies of the period, will be remembered, and the others will be forgotten; and whatever is said or whatever may be said, this is, has been, and always will be. The truth of the whole matter is that the highest art and the highest work done by the artists of the theatre is the one and only sound basis on which the theatre can ever hope to rebuild its foundations, and the ambition to make a work of art is a far different thing from the ambition which makes a man into a "star." It is so in painting. It is so in music. It is so with architecture and with all the arts. But we need to hear more of the voices and know of more active support. We need the ablest critics whose hands are free to write what

they know is true about the whole question. We need such a man in our ranks of the age and with the courage of Whistler—who fought so splendidly for that younger spirit of the painters. We need more courage and more activity from the older men and women of the stage—those who sit in the high places. Not for themselves must they fight—for they have won their laurels—but for us, for the new spirit. They must do so, they cannot hold back any longer. The very highest names in the theatrical art world are free to do this; for they are known to hold the highest hopes about the theatre, its art and its institution; they recognize that it is now of no more use to have any hopes that the old theatre of 1800 or 1850 will last any longer; they see no hope in the municipal theatre, for have they not inquired and learned from abroad of the disastrous effect of that system? They know that State aid to art is no aid; that it is a waste of public money; that art thrives on battle, and that a municipality only brings apathy into art; they must also know that what is life and food to the artist is the support he receives from those who champion his cause; and lastly, they must know that their own duty is to actively assist the younger artists in whom the new spirit lives.

Men like Mr. Craig, critics of present conditions and their inevitable tendencies and results, furnish the spirit which will keep alive the better aspirations as to the theatre that would have its arts, like all other arts, develop even beyond the promise of its traditions. It is but a question of time when the commercial idea will be thrust aside, if it does not destroy itself, as is very likely. But the harm it has done and is doing will set the theatre back an age from the point of artistic achievement that would have distinguished it under normal conditions.

A correspondent—a woman—writing to the *Herald* complains of theatre ticket speculators, whom she calls "a detestable set of men who, by the grace of the mayor, are in defiance of unanimous public protest permitted and licensed to carry on their nefarious business, requiring the city's paid police to keep them in check."

Commenting on the communication, the *Herald* editorially says it is a "familiar complaint, but one that will not down until the public are rid of the imposition practiced upon the play and opera-going public." The *Herald* adds that: "The whole intolerable nuisance and extortion could be done away with by a repeal of the municipal ordinance which licenses the speculators and thus permits them to do business."

True. But if there be influences that prevent such a repeal, in spite of public appeals for it, another remedy remains. Theatre managers themselves can stop ticket speculating if they desire to do so.

GUESSWORK ABOUT PLAYERS.

The newspapers now and then publish as news of curious interest the fact that such and such a noted lawyer or physician has won a monumental fee for saving the property or the life of a client or a patient able to generously pay a lawyer or a physician for exceptional service. But it does not follow that even the newspapers, with their remarkable facilities for searching out facts, can find out what every notable lawyer or physician makes in the practice of his profession.

The newspapers gossip in a more extended way as to the salaries of actors than they do as to the salaries of persons of other vocations. But they can guess no nearer the real salaries or incomes of actors than they can the salaries or incomes of persons of other callings. In their dealing with persons of the stage some newspapers concern themselves—of course, for the entertainment of the public—as to actors' ages, as well as their salaries, and as to their social and other conditions relating to matrimony and other subjects. But really as to the pay or profits of actors as a profession is actually known outside of those immediately concerned as is known of other professions.

A paragraph is now going the newspaper rounds—it originated in New York—assuming to represent fact as to the salaries of various actors named. Some of the notable stars of the day it names as receiving \$1,000 a week each; others it names as receiving less; and it places Mr. Mansfield's weekly "salary" at \$4,000. Now, as to a number of the players mentioned in this "table of facts," it is probably true that even the men with whom they "count the house" do not know what they receive, and if these men do not know the newspapers cannot. The salaries of some "stars" are private and closely guarded matters as between them and their directors or managers; and the "salaries" of Mr. Mansfield, Mrs. Fiske, and others of the actor-managers are simply the profits at the end of a season—sums that no weekly estimate can cover or uncover, and that no guesswork, even by a clairvoyant, can preliminarily determine.

NEW BRONX INDEPENDENT THEATRE.

The Bronx Opera House Company, New York, was incorporated with the Secretary of State in Albany on Dec. 7 with a capital stock of \$10,000. The object of the company is to build, furnish and equip theatres, opera houses and other places of amusement and to manage and conduct the same and to lease lands and buildings for real estate and other purposes, to deal in real estate and other property and act as agents for the same. The directors named are David Belasco, Benjamin F. Roeder, Meyer R. Blumberg and Arlington C. Hall, of New York. The site for the new theatre is in 163d Street, between Third and Washington avenues. It is a plot 100 feet wide by 160 feet in depth. This will give ample room for the alley extending completely around the building and a theatre to large seating capacity.

This will be the independent manager's first theatre in the Bronx, which Mr. Belasco looks upon as a good theatre district and rapidly growing better. Somewhat cheaper prices than the Broadway \$2 rate will prevail in the new theatre, but the productions will be the same.

RECEIPTS OF THE FATHER DUCHEY BENEFIT

The benefit for Father Duchey at the Academy of Music on Dec. 3 netted between \$4,000 and \$5,000, the sum probably being nearer the latter figure. Among the subscribers, many of whom left their boxes to be resold, were William Randolph Hearst, J. Pierpont Morgan, Forest Robinson, Harrison Grey Fiske, Nathan Straus, Randolph Guggenheimer, the Ogdena and the Bloans.

POTTER JUDGMENT SATISFIED.

Judgment against Paul M. Potter in favor of Thomas Dixon, Jr., for \$534.72, was satisfied on Dec. 5. Dixon sued Potter for \$500, which he claimed to have paid to the playwright as advance royalty on an unwritten play. The suit was decided in Dixon's favor and judgment filed on Oct. 1.

THE LONDON STAGE.

Julie Bon-Bon's Non-Success—Guilty Gold Produced—Talk of the Theatres.

(Special Correspondence of The Mirror.)

LONDON, Dec. 1.

I regret to have to chronicle the failure, or at least the non-success, of the two latest American plays you have sent to us—namely, Julie Bon-Bon, by the clever Clara Lipman, and Guilty Gold, written by Dr. Callahan, who is, I understand, a native of Frisco.

Julie Bon-Bon was produced at the Waldorf on Monday before a large audience which had, I assure you, every wish to welcome Clara's comedy. Indeed, the said audience was patient in the pit and gallery folk grew somewhat incensed at what alas! proved to be wearisome repetitions, feeble jests and not always good, tasteful expressions. Days before Julie Bon-Bon was produced the London press boomed it extensively and cordially interviewed both the artistic leading players, Louis Mann and Clara Lipman, and even publishing sundry lively little interviews with the really beautiful American damsels of the beautiful Bon-Bon chorus.

But all proved vain. The so-called "comedy," which was really a spun out, four-act farce, dragged its slow length along, reminding one now of *Caste*, anon of *My Sweetheart*, and later of all sorts of other plays. The reception at the end was anything but as cordial as that at the start, and next morning's public prints were very severe, but not, I regret to say, undeservedly so.

I am glad to be able to add that the entire company scored. In fact, considering that they had to construct histrionic bricks without much dramatic straw, it is remarkable how well all concerned played. Clara Lipman and Louis Mann were voiced excellent comedians, full of humor and resource, Louis marring his effect somewhat by too hideous a make-up. When these twain come here with more artistic play material I have no doubt that they will both be welcomed and asked to stay.

Clara and Louis were splendidly supported, especially by Ida Lewis, Robert Connors, George Pannecorff, Ada May Talbot, Muriel MacArthur, Jenny Lamont, Cornelia Lynda and Antony Asher (excellent as *Restaurateur Schwartz*).

As at the moment of mailing Julie Bon-Bon is still running, I am hoping that some marked improvement will yet be made in the piece and that it will yet catch on. It is not pleasant to have to complain of any dramatic fare sent to us by your great republic.

As to Guilty Gold, that proved to be, not a gory melodrama as its title would seem imply, but a sort of a "problem" play. It also turned out to be even rather more unhealthy than many plays of its problematical class. It was described as "new and original," but, really, it "shaped" (as actors say) more like a new translation. It was all very French and very foggy.

The main plot of Guilty Gold showed how a high born young lady, who had, it was said, inherited an immoral taste from her mother, went and upset her aristocratic popper by letting herself be betrayed. As she was afraid to tell her father that the betrayer was a married man she arranged to pass off another man—a widower—as her seducer and to arrange that he should marry her for a large sum. When the unholy compact came to be settled, however, the man about to marry refused to accept a single franc of the many millions in the family, and it was only with a long and for social position in order that he might further certain huge financial schemes, which lay slumbering in his cerebrum.

The match was then made, the bride sternly stipulating that she should be "a wife in name only." He agreed. But alas! not long after and just as the convenient husband-in-name only had made money and riches and was beginning to love and to long for his wife, she actually went and fell in love with her husband's young soldier son, forsooth! What do you think of that?

But alas! again, just when she and her stepson were about to fly together the husband intervened with a revolver with intent to riddle his rival. On discovering that this rival was his own son he forbore to fire, and the guilty golden girl swallowed poison and died in haste and on a lovely couch.

The players in this case also worked hard, but they could make little histrionic headway. The most successful of the company were William Felton as the financial husband-in-name-only, and Italia Conti as the wife-in-ditto-ditto. Italia is a clever young actress, who has done excellent stage service in Mrs. Pat Campbell's characters and similar terribly tragic parts, and it was a pity to see her wasting her earnestness and ability upon so poor, nay, paltry, a play.

The other play productions of the week have all been very unimportant, and for the most part very strange. The best of the bunch was a little play of Jewish interest, written by Muriel Cartmel Goldsmid, and entitled *Daughters of Schem*, a strong little drama, which I described on its copyright performance.

On the same day and at the same theatre (the Royalty) to wit: Muriel produced another play all out of her own sweet Hebrew head and called it *Waspa*. It had promise, but was not altogether convincing. The performance of these two plays was in aid of the fund for the assistance of harrassed Hebrews in Russia, and I am glad to say it realized a good round sum, as Shylock says: "There were three other plays, all long and all hypocritical, and all adapted from Stringberg. They do not call for any special comment, for they provided but a dreary afternoon."

It has been reported in the London press that Beerbohm Tree had purchased the English rights of your popular native play, *The Girl of the Golden West*. Tree assures me, however, that he has no knowledge of any such transaction and that therefore he fears that the report is strictly accurate. He has plenty of plays and productions on hand, however, notably *Antony and Cleopatra*, *Joan of Arc* (by Louis Napoleon Parker) and *The Mystery of Edwin Drood* as adapted by Comyns Carr, who did such a fine *Oliver Twist* play for Tree to play *Page* in.

The irrepressible Colonel Mapleson has bobbed up again with a tremendous new grand opera house scheme. The International Copyright Bureau assures me that having arranged for English and other productions of the dramatization of "The Jungle," by Upton Sinclair himself, and Margaret Mayo, they are preparing to fight all Jungular dramatists.

SUIT OVER A SQUARE DEAL.

An application was made to Justice Davis, of the Supreme Court, on Dec. 3, for an injunction restraining Otis B. Thayer, Harry D. Pelum, backer of the production, and Charles L. Young, manager, from presenting the play known as *A Square Deal*. It is claimed by Edward E. Ross, the author, through his lawyer, William Hepburn Russell, that he entered into a contract with Victor H. Schaeffer, a Cincinnati lawyer, for the production of the play, and that Mr. Schaeffer had no right to transfer the play to the persons named.

ETHELNE PALMER QUITE WELL.

The report of the death of Ethelne Palmer, published in *The Mirror* of Dec. 1, was an error. Miss Palmer, who in private life is Mrs. Carlyle Moore, is perfectly well and is spending the Winter at her home in Kansas City.

GROUND BROKEN FOR NEW THEATRE.

Ground was broken on Dec. 5 for the new theatre on Central Park West, between Sixty-second and Sixty-third streets. The house when completed will cost \$3,000,000. Carrere and Hastings are the architects.

DAVID WIGHT DEAD.

David Wight, a prominent violinist and dancing master, died in New London, Conn., on Dec. 3, aged eighty years. Many graduates of Yale studied under him. Frederic C. Wight, the composer, is his son.

HARRY S. HILLIARD.



Photo by Sands and Brady, Providence, R. I.

The picture above is of Harry S. Hilliard, who is playing Jack Temple in Mrs. Temple's Telegram in the Lincoln Square Theatre.

GEORGIA CAYVAN'S WILL FILED.

The will of Georgia Cayvan, who died on Nov. 19 in Flushing, L. I., was filed in the Surrogate's office on Dec. 5 by Daniel Frohman, one of her executors. The will was executed on Dec. 7, 1892, and the value of the estate is about \$8,000. The will directs that after payment of debts and funeral expenses the residue should go absolutely to Miss Cayvan's sister, Alice W. Cayvan. In case of her sister's death the estate is left in trust to her executor to pay over the income to her mother, Mrs. Sophia D. Francis. The heirs at law and next of kin are given as Mrs. Francis, of Orono, Mass.; her sister, Anna O. Barlow, and her nephew, Llewellyn Leopold Cayvan, who will divide the remainder on Mrs. Francis's death.

GEORGE A. GARDNER DEAD.

George A. Gardner, formerly stage-manager of the Holiday Stock company in Baltimore, died in that city of paralysis on Dec. 7. He was sixty-eight years old. Mr. Gardner was the originator of the professional supervision of amateur theatricals and had sided in staging many extensive amateur performances all over the country. He had charge of the Shakespearean pantomimes at Cincinnati years ago, and for his work was publicly crowned with a wreath of laurel. He was formerly connected with John T. Ford, Edwin Booth, Edwin Forrest, Wallack and Davanport.

GERMAN PLAYERS AT SMITH COLLEGE.

The Irving Place Theatre company of German players gave a performance of *Madon* at the Northampton Academy of Music on Dec. 7, the proceeds of which were given by Herr Conrad to the German department of the college. A large audience of Smith, Amherst, and Mt. Holyoke college students filled the theatre. The players received a large laurel wreath from Der Deutsche Verein, of Smith College.

CURRENT AMUSEMENTS.

Week ending December 15.

ACADEMY OF MUSIC—Wright Lorimer in *The Shepherd King*—2d week—9 to 10 times.
ALHAMBRA—Vaudeville.
AMERICAN—The Girl Raffles.
ASTOR—The Daughters of Men—4th week—35 to 33 times.
Belasco—The Rose of the Rancho—3d week—35 to 22 times.
BROADWAY—May Irwin in Mrs. Wilson Andrews—6th week—35 to 44 times.
BROADWAY—Anna Held in *The Parisian Model*—3d week—35 to 21 times.
CARNegie HALL—Musical Recitals.
CASINO—The Blue Moon—4th week—45 to 50 times.
CIRCLE—Wine, Woman and Song.
COLONIAL—Vaudeville.
CRITERION—Mettie Williams in *The Little Cherub*—19th week—138 to 145 times.
DALY'S—The Belle of Mayfair—2d week—9 to 10 times.
DEWEY—Jolly Girls Burlesquers.
Empire—John Drew in *His House in Order*—15th week—115 to 125 times.
FOURTEENTH STREET—A Millionaire's Revenge.
GARDEN—Savage English Grand Opera Co., in *Madon*, Richard—4th week—38 to 41 times.
GARRECK—William Gillette in *Charles*—9th week—58 to 64 times.
GOTHAM—The Americana.
GRAND OPERA HOUSE—Robert Lorraine in *Man and Superman*.
HACKETT—Rose Stahl in *The Chorus Lady*—45 times, plus 9th week—67 to 74 times.
HURDIT and SEAMON'S MUSIC HALL—Al Henry's Burlesquers.
HARLEM OPERA HOUSE—Vaudeville.
HERALD SQUARE—About Town—10th week—115 to 122 times; The Great Decade—3th week—30 to 37 times.
HIPTODROME—Neptune's Daughter and Flower Days—3d week.
HUDSON—The Hyperbolite—10th week—119 to 126 times.
IRVING PLACE—Desiree Lorraine—7 to 9 times; Die von Hochstadt, 4 times; Minna von Barneheim, 1 time.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 58TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Gallops.
KNICKBOCKER—Montgomery and Stone in *The Red Mill*—12th week—59 to 66 times.
LIBERTY—Dorcas Robson in *The Girl Who Has Everything*—2d week—7 to 13 times.
LINCOLN SQUARE—Mrs. Temple's Telegram—2d week—6 to 13 times.
LONDON—Fay Foster Burlesquers.
LYCEUM—The Lion and the Mouse—56th week—447 to 454 times.
LYRIC—Mrs. Fiske in *The New York Idea*—4th week—25 to 29 times.
MADISON SQUARE—The Three of Us—9th week—64 to 71 times.
MADISON SQUARE GARDEN—Six-Day Bicycle Race.
MAJESTIC—The Light Eternal—1st week—1 to 8 times.
MANHATTAN—Grace George in *Clothes*—14th week—106 to 113 times.
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera Co. in repertoire—3d week.
METROPOLIS—The Rays in *From the Pike*.
METROPOLITAN OPERA HOUSE—Conrad Grand Opera Co. in repertoire—3d week.
MINER'S BOWERY—New Century Girls.
MINER'S EIGHTH AVENUE—Colonial Bolles.
MURRAY HILL—Jenny Little's Burlesquers.
NEW AMSTERDAM—Richard Carle in *The Spring Chickens*—4th times, plus 1st week—1 to 8 times.
NEW STAR—The White Chief.
NEW YORK—Mam'zelle Saline—9 times, plus 2d week—9 to 16 times.
PASTOR'S—Vaudeville.
PRINCE'S—Margaret Anglin and Henry Miller in *The Great Divide*—10th week—79 to 86 times.
Rialto—Mme. Alla Nazimova in *Hedda Gabler*—14 to 17 times.
SAVOY—The Man of the Hour—2d week—8 to 15 times.
THIAI—At the World's Mercy.
THIRD AVENUE—For a Human Life.
VICTORIA—Vaudeville.
WALLACK'S—Sam Bernard in *The Rich Mr. Hogges*—1st week—8th week—58 to 65 times.
WEDDER'S—A Married Woman.
YORKVILLE—The Wizard of Oz.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that the following dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY (International Amuse. Co. mgrs.): Lancaster, Pa., Dec. 11, Minneapolis 12, Tower City 13, Hamilton 14, Berkeley 15, Steelton 17, Lancaster 18, York 19, Columbia 20, Carlisle 21, A BUNCH OF KEYS (Gos. B. B. mgrs.): Butler, Mo., Dec. 11, Warrensburg 12, Marshall 13, Higginsville 14, Sedalia 15, St. Joseph 16, 17, Richmond 18, Carrollton 19, Brunswick 20, Salisbury 21, Moberly 22, Bolivar 23, 24, Douglas 25, A CHILD OF THE REGIMENT (Chas. E. Blaney Amuse. Co. mgrs.): Jersey City, N. J., Dec. 10-15, Harrisburg, Pa., 11, 12, Johnston 19, 20, Altoona 21, 22, Pittsburgh 23-25, A COUNTRY BOY (B. Whitaker, mgr.): Taylorville, Ill., Dec. 11, Greenville 12, Vandalia 13, Nashville 14, Marion 15, Macomb 16, Carbondale 17, Johnson City 18, Marion 19, Murphysboro 20, Hardwick, Ky., 21, Mayfield 22, Fulton 23, Union City, Tenn., 24, A CROWN OF THORNS (Eastern: Phil Hunt, mgr.): Iowa Falls, Ia., Dec. 12, Eldora 13, Newton 14, Perry 15, Dec. 16-18, A DESPERATE CHANCE (Baltimore, Md., Dec. 10-15, Philadelphia, Pa., 17-22, A HONEYMOON HEART (King Perkins, mgr.): Hazard, Ia., Dec. 11, Elk Point, S. D., 12, Sioux City, Ia., 13, Bloomfield, Neb., 14, Hancock, Mo., 15, Oakland 16, Lyons 17, Oakland 18, West Point 19, Stanton 20, Elgin 21, Newman Grove 22, Humphry 23, A KANSAS SUNFLOWER (Sterling, Kan., Dec. 11, Afton 12, Pratt 13, Kansas 14, Kila 15, Caldwell 17, Medford 18, Blackwell, Okla., 19, Enid 20, Waukegan 21, Hanneman 22, Kingfisher 23, Chickasha 24, A LITTLE OUTCAST (E. J. Carpenter's; Fred Miller, mgr.): Wash., Dec. 9-15, A MAD LOVE (E. R. Bolter, mgr.): Topeka, Kan., Dec. 11, Ottawa 12, Horton 13, Holton 14, Leavenworth 15, Manhattan 17, Clay Center 18, Atchison 19, Nebraska City, Neb., 20, Plattsmouth 21, Fremont 22, A MAN'S BROKEN PROMISE (J. L. Verone Amuse. Co. mgrs.): Philadelphia, Pa., Dec. 10-15, A MARKED WOMAN (A. H. Woods, mgr.): New York City Dec. 10-22, A MESSENGER BOY (Geo. D. Sweet, mgr.): Plainview, Neb., Dec. 11, O'Neill 12, Norfolk 14, Madison 15, Humphry 16, Scribner 17, Hooper 18, A MIDNIGHT ESCAPE (Ed. H. Lester, mgr.): Reading, Pa., Dec. 10-12, Harrisburg 13-15, Pittsburgh 17-22, Cincinnati 23-25, A MILLIONAIRE'S REVENGE (New York City Dec. 10-15, A FAIR OF COUNTRY KIDS (Eastern: C. Jay Smith, mgr.): Laurel, Del., Dec. 11, Seaford 12, Newark 13, Elton, Md., 14, Havre de Grace 15, Washington, D. C., 17-22, Wilmington, Del., 24, Annapolis, Md., 25, A FAIR OF COUNTRY KIDS (Western: C. Jay Smith, mgr.): Needham, Kan., Dec. 11, Altoona 12, Peru 13, Mount Valley 14, Coffeyville 15, Pittsburg 16, Cherryvale 17, Lawrence 18, I. T., 19, Caney 20, Parsons, Kan., 20, Ft. Scott 21, Chanute 22, Mineral 23, Joplin, Mo., 24, Webb City 25, A POOR RELATION (L. A. Nelson, mgr.): Fairbault, Minn., Dec. 12, Owatonna 13, Rochester 14, Williams 15, La Crosse, Wis., 16, Menomonie 17, Kenosha 18, Chippewa Falls 19, Wausau 20, Merrill 21, A RACE FOR LIFE (P. H. Sullivan Amuse. Co. mgrs.): St. Paul, Minn., Dec. 9-15, Minneapolis 16-22, Kenosha 23, Waukegan 24, A ROMANCE OF COON HOLLOW (J. J. Stevin, mgr.): Elmira, N. Y., Dec. 10-12, Asbury Park 13, Perth Amboy 14, Bridgeton 15, Summit 17, Plainfield 18, Dover 19, Paterson 20-22, Oyster Bay, L. I., 23, A TEXAS RANGER (Dallas City, Ill., Dec. 10, Pittsfield 11, Plymouth 12, Winchester, Ky., 13, Louisville 14-22, A WIFE'S SECRET (Frank E. Freeman, mgr.): Richmond, Va., Dec. 10-15, Norfolk 17-22, Philadelphia 24-29, A WOMAN OF FIRE (P. H. Sullivan Amuse. Co. mgrs.): Toledo, O., Dec. 13-15, Cincinnati 16-22, Chicago, Ill., 23-29, ACROSS THE PACIFIC (Chas. E. Blaney Amuse. Co. mgrs.): St. Louis, Mo., Dec. 10-15, Memphis, Tenn., 17-22, Nashville 24-29, ADAMS, MAUDE (Chas. Frohman, mgr.): Boston, Mass., Oct. 22-Dec. 15, Portland, Me., 17, Worcester, Mass., 19, 20, Springfield 21, 22, New York City 24-26, ALEX, VIOLA (Chas. W. Allen, mgr.): Hartford, Conn., Dec. 11, 12, Bridgeport 13, Springfield, Mass., 14, Worcester 15, Boston 17-30, AN ORPHAN'S PRAYER (Arnold and Nash, mgrs.): Clinton, Mo., Dec. 11, Ft. Scott, Kan., 12, Iowa 13, Chanute 14, Coffeyville, Kan., 17, Cherokee, I. T., 18, Muskogee 19, Tulsa 20, Oklahoma City, Okla., 24, Shawnee 25, ANGLIN, MARGARET (Henry Miller, mgr.): New York City Dec. 10-15, ARBUCKLE, MACLEN (Gos. E. Luckett, mgr.): Boston, Mass., Dec. 10-15, ARISONA (David J. Ramage, mgr.): Winnipeg, Man., Dec. 10-12, Duluth, Minn., 14, 15, St. Paul 16-22, Minneapolis 23-29, ASHWELL, LENA (Sam S. and Lee Shubert, mgrs.): Boston, Mass., Dec. 10-22, AS TOLD IN THE HILLS (Central: W. F. Mann, owner; Clarence E. Burdick, mgr.): Jefferson City, Mo., Dec. 11, Fulton 12, Mexico 13, Mason 14, Brookfield 15, AS TOLD IN THE HILLS (Eastern: W. F. Mann, owner; Neblitt Scoville, mgr.): Penn Yan, N. Y., Dec. 11, Clyde 12, Palmyra 13, Newark 15, AS TOLD IN THE HILLS (Western: W. F. Mann, owner; David Macmillan, mgr.): Los Angeles, Cal., Dec. 10-22, AS YE BOW (W. A. Brady, mgr.): New Brunswick, N. J., Dec. 12, Trenton 13, Plainfield 15, Philadelphia, Pa., 17-29, AT CRIPPLE CREEK (Eastern: R. J. Carpenter's; C. L. Crane, mgr.): Hagerstown, Md., Dec. 15, Baltimore 16-22, Salem, N. J., 24, Red Bank 25, AT THE WORLD'S MERCY (Spencer and Aborn, mgrs.): New York City Dec. 10-15, AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Omaha, Neb., Dec. 11, 12, St. Joseph, Mo., 13-15, Atchison, Kan., 16, Belleville, Ill., 23, BARRYMORE, ETHEL (Chas. Frohman, mgr.): Brooklyn, N. Y., Dec. 10-15, Trenton, N. J., 17, Wilmington, Del., 18, Lancaster, Pa., 19, Harrisburg 20, Allentown 21, Reading 22, Wilkes-Barre 23, Scranton 24, BEEFORD'S HOPE (Stair and Havlin, mgrs.): Washington, D. C., Dec. 10-15, Philadelphia, Pa., 23-29, BEHIND THE MASK (Stair and Nicolai, mgrs.): Montreal, Can., Dec. 10-15, Brooklyn, N. Y., 24-26, BELL, DORIS (Daniel V. Arthur, mgr.): Washington, D. C., Dec. 9-15, BELLEVUE, KYRLE (Chas. Frohman, mgr.): Washington, D. C., Dec. 24-29, BEN HUR (Kings and Erlanger, mgrs.): Jackson, Mich., Dec. 10-12, Grand Rapids 13-15, Bay City 17-19, East Saginaw 20-22, BERTHA, THE SEWING MACHINE GIRL (A. H. Woods, mgr.): Chicago, Ill., Dec. 9-15, Milwaukee, Wis., 16-22, Chicago 23-29, BERTHA, THE SEWING MACHINE GIRL (No. 2: A. H. Woods, mgr.): New Rochelle, N. Y., Dec. 25, BIG HEARTED JIM (Kilmt and Gazoole, owners; Daniel Reed, mgr.): Hoboken, N. J., Dec. 12-13, Bayonne 14, Brooklyn, N. Y., 17-22, Philadelphia, N. J., 24, New Brunswick 25, BILLY THE KID (H. H. Hancock, mgr.): Milwaukee, Wis., Dec. 9-15, Chicago Heights, Ill., 16, Chicago 23-29, BLAIR, EUGENE (Toledo, O., Dec. 17-22, BLANNEY, HARRY CLAY (Blaney Brothers, mgrs.): Chicago, Ill., Nov. 25-Dec. 22, BLOODGOOD, CLARA (Chas. Frohman, mgr.): Boston, Mass., Dec. 10-20, BLOOD OF HARVARD (Henry Miller, mgr.): Washington, D. C., Dec. 10-15, BURT-STANFORD (Ernest Shipman, mgr.): Lafayette, Ind., Dec. 11, Marion 12, Huntington 13, Leavenworth 14, South Bend 15, Toronto, Can., 17-22, CHARLEY'S AUNT (Wilfred North, mgr.): Woodstock, Can., Dec. 11, St. Thomas 12, Chatham 13, CHECKERS (Dingwell and Gardner, mgrs.): St. Louis, Mo., Dec. 9-15, New Orleans, La., 23-29, CHINATOWN CHARLIE (A. H. Woods, mgr.): Trenton, N. J., Dec. 10-12, Elizabeth 13-15, Newark 17-22, New York City 24-29, CLARK, CRESTON (Jules Murry, mgr.): Wilmington, N. C., Dec. 11, Burlington, S. C., 12, Columbia 13, Savannah, Ga., 14, Charleston, S. C., 15, Augusta, Ga., 25, Jacksonville, Fla., 26, COLLIER, WILLIAM (Chas. Frohman, mgr.): Philadelphia, Pa., Dec. 9-15, Washington, D. C., 24-29, CONFESIONS OF A WIFE (A. H. Woods, mgr.): Brooklyn, N. Y., Dec. 10-15, Jersey City, N. J., 17-22, Boston, Mass., 24-29, CORBETT, JAMES (Detroit, Mich., Dec. 9-15, CORCORAN, JANE (Arthur C. Alston, mgr.): Oklahoma City, Okla., Dec. 12, Shawnee, I. T., 13, Tulsa 14, Muskogee 15, Ft. Smith, Ark., 17, Hot Springs 23, CRANE-JEFFREYS (Chas. Frohman, mgr.): Madison, Wis., Dec. 11, Milwaukee 12-17, Detroit, Mich., 24-29, CROWMAN, HENRIETTA (Maurice Campbell, mgr.): Lincoln, Neb., Dec. 11, Des Moines, Ia., 12, Ottumwa 13, Davenport 14, Chicago, Ill., 17-29, CUSTER'S LAST FIGHT (J. E. Clifford, mgr.): Dayton, O., Dec. 10-12, Indianapolis, Ind., 13-15, St. Louis, Mo., 16-22, Kansas City 23-29, DAVID CORSON (Harry Deel Farber's; Burlington,

Ia., Dec. 11, Mountmouth, Ill., 12, Galena 13, Canton 14, Peoria 15, La Salle 16, Muncie, Ind., 25, DAVID HARMON (Julius Cahn, mgr.): North Adams, Mass., Dec. 11, Pittsfield 12, Springfield 13-15, Paterson, N. J., 24-26, DAVIS, FLORENCE (Homer B. Day, mgr.): Middletown, O., Dec. 11, Newark 12, Piqua 13, Dayton 14, 15, DAY, ANNA (Sweetly, Shipman and Co. mgrs.): Norfolk, Va., Dec. 9-15, Atlanta, Ga., 17-22, DIXON, HENRY E. (Walter M. Lawrence, mgr.): Milwaukee, Wis., Dec. 9-12, Kenosha 13, Janesville 14, Madison 15, DODGE, SANFORD (Trenton, Mo., Dec. 12, Chillicothe 14, Milan 17, Kirksville 18, Lancaster 19, Kabet 20, Canton 21, Palmyra 22, Paris 23, Salisbury 25, DOONE, ALLEN (Kennedy and Westfall, mgrs.): Great Falls, Mont., Dec. 11, Anconada 12, Missoula 13, Wallace, Ida., 14, Coeur d'Alene 17, Moscow 18, Pullman, Wash., 19, C. H. Fox 20, Spokane 21, 22, YAKIMA 23, Tacoma 25, 26, DORA THORNE (C. Rowland and Clifford's): Eureka, U. S., Dec. 11, American Fork 12, Heber 13, Park City 14, Coalville 15, Green River 17, Rock Springs, Wyo., 18, Rawlins 19, Laramie 20, Boulder, Col., 22, Denver 23-29, DORA THORNE (Central: Rowland and Clifford, mgrs.): Horton, Kan., Dec. 11, Pawnee City 12, Beatrice, Neb., 13, Lincoln 14, 15, D'ORSAY, LAWRENCE (Daniel Frohman, mgr.): Lowell, Mass., Dec. 11, Lawrence 12, Lewiston, Me., 13, Bangor 14, Portland 15, Montreal, Can., 24-29, EAST LYNNIE (Chas. B. B. mgrs.): Paterson, N. J., Dec. 11, Bonham 12, Greenville 13, Ft. Worth 15, Shreveport, La., 16, Tyler, Tex., 17, Corsicana 18, Hillsboro 19, Waco 20, Marlin 21, Austin 22, San Antonio 23, El Paso 24, San Marco 25, EAST LYNNIE (Kings' W. W. Shubert, mgr.): Benton Harbor, Mich., Dec. 11, Wabash, Ind., 12, Terre Haute 15, Paris, Ill., 17, Danville 18, Jacksonville 19, Lincoln 20, Bloomington 21, Springfield 22, Peoria 23, Elgin 24, St. Louis 25, EDSON, ROBERT (Edward S. Harris, mgr.): Los Angeles, Cal., Dec. 10-16, ELLIOTT, MAXINE (Chas. B. Dillingham, mgr.): Oakland, Cal., Dec. 10-12, Sacramento 13, Stockton 14, Fresno 15, Los Angeles 20-22, FAUST (White's; Olan Verne, mgr.): David City, Neb., Dec. 11, Central City 12, Broken Bow 13, St. Paul 14, Genoa 15, Madison 17, Norfolk 18, Rapid City 22, FAVERSHAM, WILLIAM (Lieber and Co. mgrs.): Pittsburgh, Pa., Dec. 10-15, Wheeling, W. Va., 17, Youngstown, O., 18, Erie, Pa., 19, Buffalo, N. Y., 20, FISK, MRS. (Harrison Grey Fisk, mgr.): New York City Nov. 19-Indefinite, FITZGERALD, BOB (J. C. Matthews, mgr.): Richmond, Va., Dec. 10-15, LESTER, mgr.: Reading, Pa., Dec. 10-12, Harrisburg 13-15, Pittsburgh 17-22, Cincinnati 23-25, FOR A HUMAN LIFE (W. T. Keogh, mgr.): New York City Dec. 10-15, GALE, FLORENCE (Romeo and Juliet; E. J. Carpenter, mgr.): Bloomington, Pa., Dec. 11, Indiana 12, New Castle 13, Greenville 14, Franklin 15, Oil City 17, Punxsutawney 18, Bradford 19, Akron, O., 20, Riley 21, South Bend 22, Erie, Pa., 23, GALLATIN, ALBERTA (Sweetly, Shipman and Co. mgrs.): Everett, Wash., Dec. 11, Seattle 12, 13, Chehalis 14, Vancouver 15, Portland, Ore., 16-19, Tacoma 20, Everett 21, Walla Walla, Wash., 22, La Grande, Ore., 24, Baker City 25, GEORGE, GRACE (Wm. A. Brady, mgr.): New York City Sept. 11-Dec. 15, GILLETTE, WILLIAM (Chas. Frohman, mgr.): New York City Dec. 10-Indefinite, GILMORE, PAUL (Julius Murry, mgr.): Demopolis, Ala., Dec. 11, Selma 12, Birmingham 13, Anselton 14, Tusculum 15, Huntsville 17, Decatur 18, Sheffield 19, Nashville 20, Knoxville 21, Johnson City 22, Greenville 23, Chattanooga 25, GLASSER, VAUGHAN (Milwaukee, Wis., Dec. 10-15, GOODWIN, NAT. C. (Detroit, Mich., Dec. 10-16, Washington, D. C., 17-22, Newark, N. J., 24-29, GRIFFITH, JOE (Edw. H. Newman, mgr.): Caldwell, Ida., Dec. 11, Huntington 12, Salt Lake City 14-15, Elko, Nev., 17, Winnemucca 18, Reno 19, Virginia City 20, Carson City 21, Sacramento, Cal., 25, HACKETT, JAMES K. (Chicago, Ill., Dec. 9-29, HALL, GEORGE F. (Frank W. Nason, mgr.): Mansfield, Pa., Dec. 11, Westfield 12, Austin 13, Ft. Allegan 14, Emporium 15, Galeton 17, Wellsville 18, Connersport 19, Meadville 20, Kane 21, Erie, Pa., 22, HALL, HOWARD (Chas. E. Blaney Amuse. Co. mgrs.): Atlanta, Ga., Dec. 10-15, Mobile, Ala., 17-19, Montgomery 20-22, Birmingham 24-29, HANCOCK, JOHN (Chas. B. B. mgrs.): Lawrence, Kan., Dec. 11, San Antonio, Tex., Dec. 10, Victoria 12, Galveston 13, Houston 14, 15, Port Arthur 17, Beaumont 18, Lafayette, La., 19, Alexandria 20, Shreveport 21, Teanaka, Tex., 22, Hot Springs, Ark., 23, Little Rock 24, HANS HANSON (James T. McAlpin, mgr.): Altoona, Kan., Dec. 11, Fredonia 12, Needham 13, Tyro 14, Sedan 15, Cedarvale 17, Newkirk, Okla., 18, Fort Scott, Kan., 19, Cherokee, I. T., 20, HARNED, VIRGINIA (Sam S. and Lee Shubert, mgrs.): Cleveland, O., Dec. 10-15, HER ONLY SON (Lincoln J. Carter's): Wilmington, Del., Dec. 10-12, Camden, N. J., 13-15, Mt. Holyoke 25, HOLLAND, MILDRED (Frank Holland, mgr.): Muskegon, Ind. Ter., Dec. 11, Tulsa 12, Coffeyville, Kan., 13, Pittsburg 14, Ft. Scott 15, Joplin, Mo., 16, HOW RAKTER BUTTED IN (Vance and Sullivan, mgrs.): Buffalo, N. Y., Dec. 17-22, HUMAN HEARTS (Southern: Jay Simms, mgr.): Newport, Ark., Dec. 11, Jonesboro 12, Popular Bluff, Mo., 13, Decatur 14, Murphysboro 15, Belleville 16, E. St. Louis 23, HUMAN HEARTS (Eastern: Torrington, Conn., Dec. 11, Thomaston 12, Danbury 13, Derby 14, So. Norwalk 15, IRVING, H. R. (Nixon and Zimmerman, mgrs.): Chicago, Ill., Dec. 10-22, Indianapolis, Ind., 24, 25, IRVING, MONTGOMERY (New York City Dec. 10-15, IRVING, MAY (New York City Nov. 8-Indefinite, IT'S ALL YOUR FAULT (Edw. H. Newman, mgr.): Baltimore, Md., Dec. 17-22, Newport News, Va., 25, JEFFERSON, JOSEPH AND WILLIAM (Victor Harlow, mgr.): Rochester, N. Y., Dec. 11, 12, Ogdensburg 13, Watertown 14, Syracuse 15, JEFFERSON, THOMAS (Paris, Ky., Dec. 11, Winchester, Va., 12, Charleston, W. Va., 13, Clifton Forge 14, Staunton 15, Newport News 16, JEFFREY, JOHN E. (John W. McKinnon, mgr.): Newark, N. J., Dec. 10-15, Brooklyn, N. Y., 17-22, KENDALL, EIRA (Geo. A. Kingsbury, mgr.): St. Paul, Minn., Dec. 10-15, KING OF THE WILD WEST (Chas. E. Blaney Amuse. Co. mgrs.): Pittsburgh, Pa., Dec. 10-15, Washington, D. C., 17-22, Baltimore, Md., 24-29, LOCKEY, W. A. (Wm. A. Brady, mgr.): New York City Dec. 17-Indefinite, LENA RIVERS (Burt and Nicolai, mgrs.): Philadelphia, Pa., Dec. 10-15, New York City 17-22, Manchester, N. H., 24-26, LAGERS OF WOOD (Arthur J. Aylesworth, mgr.): Waco, Tex., Dec. 11, Ft. Worth 12, Mineral Wells 13, Cleburne 14, Waxahatchie 15, Euola 17, Kaufman 18, Terrell 19, McKinney 20, Greenville 21, Denton 22, Sherman 24, Paris 25, LAMIMER, WILSON (Wm. A. Brady, mgr.): New York City Dec. 9-29, LOST IN NEW YORK (H. N. Brimmon, mgr.): Humboldt, Kan., Dec. 11, Carthage, Mo., 12, Lamar 13, Butler 14, Jefferson City 15, Fulton 17, Merio 18, MACK, ANDREW (J. H. Becker, mgr.): Middletown, Conn., Dec. 11, New London 12, Norwich 13, Hartford 14, 15, Brooklyn, N. Y., 24-29, 11-13, MALLORY, CLIFTON (Fulton, N. Y., Dec. 11-13, MAN AND SUPERMAN (Chas. B. Dillingham, mgr.): New York City Dec. 10-15, Baltimore, Md., 24-29, MANNERING, MARY (Jas. K. Hackett, mgr.): Columbia, O., Dec. 10-12, Connorsville, Ind., 13, Piqua, O., 14, Securus 15, MANFORD, RICHARD (Omaha, Neb., Dec. 11, 12, Kansas City, Mo., 13-15, St. Louis 17-23, Paducah, Ky., 24, Memphis, Tenn., 25, MELVILLE, ROSE (J. R. Stirling, mgr.): Moscow, Ida., Dec. 11, Pullman, Wash., 12, Colfax 13, Walla Walla 14, Dayton 15, North Yakima 17, Ellensburg 18, Tacoma 19, Seattle 20-22, Vancouver, B. C., 24, Bellingham, Wash., 25, MERRITT, GRACE (Sweetly, Shipman and Co. mgrs.): Chicago, Ill., Dec. 10-15, MODERNA, MADAME (Jules Murry, mgr.): Wheeling, W. Va., Dec. 11, Youngstown, O., 12, Akron 13, Canton 14, East Liverpool 15, Columbus 25, MONTANA (Wade L. Morton, mgr.): Boston, Mass., Dec. 10-15, MOORE, EUGENE (F. G. Conrad, mgr.): Alva, Kan., Dec. 11, Ingersoll 12, Carmen 13, Blackwell 14, Ponca 15, Watonga 17, Geary 18, Weatherford 19, Arapahoe 20, Hobart 21, Mangum 22, Anadarko 24, Lawton 25, MORTIMER, LILLIAN (J. L. Verone, mgr.): Syracuse, N. Y., Dec. 13-15, Washington, D. C., 17-29, MR. HOPKINS (Jas. K. Hackett, mgr.): Philadelphia, Pa., Dec. 10-22, MRS. TEMPLE'S TELEGRAM (Walter M. Lawrence, mgr.): New York City Dec. 1-Indefinite, MRS. WIGGS OF THE CARRIAGE PATCH (Lieber and Co. mgrs.): Baltimore, Md., Dec. 10-15, MURPHY, TIM (T. E. Saunders, mgr.): Portsmouth, O., Dec. 12, Louisville, Ky., 13-15, MY DIXIE GIRL (Sam E. Allen, mgr.): Louisiana, Mo., Dec. 11, Del Rio 12, Blountstown 13, Aurora 14, Aurora 15, 16, Kenosha, Wis., 23, Janesville 25, NAIMOVA, ALLA (Henry Miller, mgr.): New York City Dec. 10-15, NEILL, THE BEAUTIFUL CLOAK MODEL (Al. H. Woods, mgr.): New Britain, Conn., Dec. 25, NETHERSOLE, OLGA (Louis Nethersole, mgr.): New Orleans, La., Dec. 10-15, Galveston, Tex., 17, Houston 18, Shreveport 19, El Paso, Dallas, Tex., 21, 22, Ft. Worth 24, Waco 25, NEW YORK DAY BY DAY (Ardie Allen, mgr.):

Cannonsville, Pa., Dec. 11, Kane, Pa., Dec. 12, Green, N. Y., 14, Decatur, Ala., Dec. 15, Decatur 16, Watkins 18, Penn Yan 20, Adams 21, Dec. 25, NOBODY'S CLAIM (Western: R. S. Le Roy, mgr.): Canyon City, Cal., Dec. 11, O'HARA, FINE (Chas. E. Blaney Amuse. Co. mgrs.): Philadelphia, Pa., Dec. 10-15, Decatur, Ala., 17-22, Bristol 23, Philadelphia, Pa., 24, OLOTT, CHAUNCEY (American Amuse. Co. mgrs.): Newport News, Va., Dec. 12, Lexington 13, Richmond 14, 15, Wilmington, Del., 17, Potomac, Pa., 18, Winchester 19, Pittsboro 20, Canton 21, Rocktown 22, OLD HADDS FROM THE BOWERY (Chas. E. Blaney Amuse. Co. mgrs.): Birmingham, Ala., Dec. 10-15, Richmond, Va., 17-22, Norfolk 23, O'NEIL, JAMES (Edw. Forrest, mgr.): Shenandoah, Va., Dec. 11, Portland, Ore., 12-14, Santa Fe, N. M., 15, ON PAROLE (Miller and Shubert, mgrs.): St. Louis, Mo., Dec. 10-15, ON THE BRIDGE AT MIDNIGHT (Eastern: W. R. Fredericks, mgr.): Philadelphia, Pa., Dec. 10-15, Bayonne, N. J., 17-19, Harrisburg 20-22, Paterson 24-29, OSTERMAN, KATHRYN (Louisville, Ky., Dec. 10-20, OUR NEW MINISTER (Joseph Conner, mgr.): Louisville, Ky., Dec. 11, Hamilton 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838,

BABY'S TORTURING HUMOR

Ears Looked as If They Would Drop Off—Face
Mass of Sores—Cured by Cuticura in
Two Weeks For 75c.

"I feel it my duty to parents of other poor suffering babies to tell you what Cuticura has done for my little daughter. She broke out all over her body with a humor, and we used everything recommended, but without results. I called in three doctors. They all claimed they could help her, but she continued to grow worse. Her body was a mass of sores, and her little face was being eaten away; her ears looked as if they would drop off. Neighbors advised me to get Cuticura Soap and Ointment, and before I had used half of the cake of Soap and box of Ointment the sores had all healed, and my little one's face and body were as clear as a new born babe's. I would not be without it again if it cost five dollars, instead of seventy-five cents. Mrs. George J. Steese, 701 Coburn St., Akron, Ohio."

BRYANT'S EXTRAVAGANZA: Providence, R. I., Dec. 10-15.
CHERRY BLOSSOMS: Washington, D. C., Dec. 10-15.
ATHLETIC SPORTS (Phil Sheridan, mgr.): Brooklyn, N. Y., Dec. 10-22.
COLORADO BELLES (Chas. Frank, mgr.): New York city, Dec. 10-22.
CRACKER-JACKS (Harry Leon, mgr.): Pittsburgh, Pa., Dec. 10-15.
DANNY DOUGHERS (Rush and Weber, mgrs.): Toledo, O., Dec. 10-15.
EMPIRE BURLESQUES (J. Fennessy, mgr.): Philadelphia, Pa., Dec. 10-15.
FAY PORTER (Jos. Oppenheimer, mgr.): New York city, Dec. 10-15.
GAY MARQUEEADERS (Sam A. Scribner, mgr.): Boston, Mass., Dec. 10-15.
GAY MORNING GLORIES (Sam A. Scribner, mgr.): Birmingham, Ala., Dec. 10-15.
GOLDEN CROOK (Lucas and Jermon, mgrs.): Newark, N. J., Dec. 10-15.
HIGH SCHOOL GIRLS (T. W. Dinkins, mgr.): Louisville, Ky., Dec. 10-15, Cincinnati, O., 17-22, Cleveland, 24-25.
IDEALS (Slim Williams, mgr.): Philadelphia, Pa., Dec. 10-15.
IMPERIALS (N. W. and Slim Williams, mgrs.):

INNOCENT MAIDS (T. W. Dinkins, mgr.): Duluth.

Mr. 34-39.
IRWIN'S SHOW (Fred Irwin, mgr.): Newark, N. J., Dec. 10-15.
JERRY T. LILLIES (J. Frohns, mgr.): New York city, Dec. 10-15.
JOLLY GIRLS: New York city Dec. 10-15.
JOLLY GRASS WIDOWS (Gus Hogns, mgr.): Montreal, Dec. 10-15.
KENTUCKY LILLIES: Cleveland, O., Dec. 10-15.
KNUCKERDOCKERS (Louis Robie, mgr.): Rochester, N. Y., Dec. 10-15.
LAD LIPPERS (H. S. Woodhull, mgr.): New Orleans, La., Dec. 10-15.
MAMMISTE (Fred Irwin, mgr.): Albany, N. Y., Dec. 10-15.
MERRY MAIDENS: Pittsburgh, Pa., Dec. 10-15.
MERRY NEW YORK, Jr. (J. H. Herr, mgr.): Minneapolis, Minn., Dec. 10-15.
NEW CENTURY GIRLS (John J. Moynihan, mgr.): New York city Dec. 2-15.
NEW LONDON GAIETY GIRLS: Detroit, Mich., Dec. 10-15.
NIGHTINGALES (Harris R. Pierce, mgr.): St. Louis, Mo., Dec. 10-15.
NIGHT OWLS (Robt. Manchester, mgr.): Holyoke, Mass., Dec. 10-15.
PARISIAN BELLES (John Greaves, mgr.): St. Paul, Minn., Dec. 10-15.
PEEVES' BEAUTY SHOW: New York city Dec. 10-15.
REILLY AND WOODS (Pat Reilly, mgr.): Baltimore, Md., Dec. 9-15, Philadelphia, Pa., 10-25.
RENTZ-SANTLEY (Abe Levitt, mgr.): Philadelphia, Pa., Dec. 10-15.
RIALTO SQUADERS (Chas. Franklin, mgr.): Buffalo, N. Y., Dec. 10-15.
RICE AND BARTON: Brooklyn, N. Y., Dec. 3-15.
ROSE HILL ENGLISH POLLY (Rice and Barton, mgr.): Buffalo, N. Y., Dec. 10-15.
ROSE HYDEAL'S LONDON BELLES (W. S. Campbell, mgr.): Buffalo, N. Y., Dec. 10-15.
STAR SHOW GIRLS (W. Fennaway, mgr.): Milwaukee, Wis., Dec. 10-15.
THEOBOLDINIENS (Wash. Martin, mgr.): Brooklyn, N. Y., Dec. 10-15.
TIGER LILLIES: Indianapolis, Ind., Dec. 10-15.
TRANSATLANTIC: Baltimore, Md., Dec. 10-15.
TRIO ADORERS (Chas. H. Waldron, mgr.): Cincinnati, O., Dec. 10-15.
TWENTIETH CENTURY MAIDS (M. Kraus, mgr.): Jersey City, N. J., Dec. 10-15.
WASHINGTON SOCIETY GIRLS (W. B. Watson, mgr.): Washington, D. C., Dec. 10-15.
WATSON'S BURGLESQUERS (W. B. Watson, mgr.): Toronto, Can., Dec. 10-15.
WINK, WOMAN AND SONG (M. H. Thies, mgr.):

WORLD BEATERS (J. Herbert Mack, publisher, O., Dec. 13-15).

MISCELLANEOUS.

BARBEAU'S CARAVAN: ON CITY. Pa., Dec. 10-15.
BELL'S MOVING PICTURES (Eastern): Frank A. Moore, mgr.; Bayre, Pa., Dec. 11, 12, 13, Scranton, 14, 15.
BELL'S MOVING PICTURES (Western): Lafayette, Ind., Dec. 11, Fair Oaks 12, 13, Bloomington, Ill., 14, 15.
CROCKIER'S TRAINED HORSES (John C. Patrick, mgr.): Cherry, N. J., Dec. 13, 14, Warsaw 14, 15.
CRISTAFANI (M. E. M.): Dec. 10-15, Madison, Mo., Dec. 10-15, Oakland 17-22.
FLINT, MR. AND MRS. HERBERT E.: Rockford, Ill., Dec. 10-15, Peoria 17-22.
FOSTER'S BARD 25 PICTURES: Orange, Mass., Dec. 10-12, Athol 13-15, Greenfield 17-19.
GRIFFITH HYPONOTIC SPECIALTY (B. B. Bates, mgr.): Columbia, Neb., Dec. 10-15.
HARRIS (A. M. Tomlinson, mgr.): Chicago, Ill., Sept. 9-10, Ind., 11.
KELLAR (Dudley McAdow, mgr.): Fairbairn, Minn., Dec. 21, Mason City, Ia., 22, Cedar Rapids 23, Dubuque 24, Clinton 25, St. Louis, Mo., 10-20.
KIDNEY'S BARD 25 PICTURES: Ft. Smith, Ark., and Lawton, Dec. 11, Kinsbush and El Reno 22.
MOORE'S MOVING PICTURES (Frank A. Moore, mgr.): Charleston, W. Va., Dec. 10-13.
PAINTS & REPRODUCTION OF VERBUDE (Al Dolson, mgr.): Havana, Cuba, Nov. 21-indefinite.
PRESBURY AND MAGOON (Hymenists): W. Willard Magellan, mgr.; Concord, N. H., Dec. 10-15.
THE SCROLLS (G. C. Seiden, mgr.): Vassila, Mo., Dec. 12, Centerville 13, Montgomery 14, Warrenton 15, St. Charles 16, Louisiana 17, Carlsville, Ill., 18, Grand 19, Stanton 20, 21, Carmi 22, Evansville 23, 24.
THURSTON, HOWARD: Bombay, India, Dec. 1-20, Colombo, Ceylon, Jan. 5-20, Cairo, Egypt, Feb. 5-15.

IN OTHER CITIES.

(Revised too late for classification.)

LOS ANGELES.

The College World made its appearance at the Mason Temple 26-1, playing to crowded houses. The co. was a good one, giving plenty of swing and dash to the performance. The Heir to the Throne 3-9 and Robert Edison in Strongheart 10-14, Maxine Elliott and Norma Talmage following after.

Capitla Courtney came on at Balcones' week 20-2. The play is built on early California lines, with the scene laid in San Gabriel, a small town ten miles from this city. There are good situations in the play and it should enjoy a successful future. Old Heidelberg will be revived next week.

Burbank patrons enjoyed the pleasure of witnessing The Christian, with Mary Van Haren in the title-role, and The Letter of Love, which was played to his business. The Letter of Love will follow.

The Lamharid Grand Opera co. scored another week's triumph 26-2 in Cavallaria Rusticana, I'Panti-secc, and The Barber of Seville. Father Adaberto and Signor Tarcio were the soloists of the week and carried off all honors. This engagement has been a very gratifying success, and arrangements are about completed for a return stay early in the coming year. The new Auditorium which is now being played, is the next theatre in size and appointments to the Metropolitan of New York. It is a beautiful theatre, and is in the largest reinforced concrete building in the city.

At the Grand 25-1 Florence Gear appeared in The Marriage of Kitty to big business. The play was well handled and made quite a hit with the regular patrons. The new service, Daughter will be next.

At the Hotel de Ville, the Jolly company, billed The Little theatre every night for the week 26-2. George B. Howard and Flora Durnet were the favorites of the cast.

DON W. CARLETON.



THIS WEEK'S ATTRACTIONS.

Pavilion.

At H. Weston and company: Tom and Edith Almond, Diamond and Smith, Wheeler Earl and Vera Curtis, Bertie Herron, Morley and Moran, the Kratons, Alvin Brothers, Jack Irwin, Bowens and Curtis, Kimball and Lewis, Sylvester Black and G. F. Howard.

Keith and Proctor's Union Square.

George Evans, Six Musical Outfits: Tom Edwards, Barrows Lanes, company: Bert Howard and Leona Bland, Alice Hollander, Sanna; Manning's Entertainers; Columbia Four; Ramsdell Sisters, and Rado and Bertman.

Keith and Proctor's Twenty-third Street.

Charles E. Evans and company: Genaro and Bailey, in their new act, Tony; Moulere Sisters; Watson's Barnyard; Poik and Kollins, and Carmen Sisters; Harry Brown; Nettie Carroll; Lee Tong Foo, and Carroll and Baker.

Keith and Proctor's Fifty-eighth Street.

Harry Tate's company in Fishing; Raymond and Caverly; Emma Francis and her Arabs; Sisters O'Mears; Mosher, Houghton and Mosher; William H. Inman and company; Mabel Sinclair; Thomas and Payne, and The Balzers.

Keith and Proctor's Opera House.

Capt. George Anger and company in Jack, the Giant Killer; Ned Wayburn's Dancing Daisies; Clayton White and Marie Stuart; Julian Rose; Seals and Violet Allen and company; Carson and Herbert; Stanley and Leonard; The Baggensens, and the Four Wightons.

Keith and Proctor's Fifth Avenue.

Valerie Bergere and company in A Bowerly Camille; Electric Crickets; Melville Ellis; James J. Morton; Byron and Langdon; Exposition Four; Carson and Willard; John and Louis Boller, and Henry and Francis.

Hammerstein's Victoria.

Kocian; Bert Leslie and company; Stuart Barnes; A Night in an English Music Hall; Adolph Zink; Daisy Harcourt; Helene Girard; Renard Trio, and Paul Le Croix.

Colonial.

Charles Warner (second week); Elsie Fay, Coram; Spadoni; Jack Lorimer (second week); Zingari Troupe; Edwin Latell, in his new act; John and Bertha Gleeson and Fred Houlihan, and George Thatcher and Charles M. Ernst.

Alhambra.

Willie Edouin; Maude Raymond; Cottrell-Powell Troupe; Harry Linton and Anita Lawrence; Thorne and Carleton; Eight Vassar Girls; Olympia Quartette; Carlin and Otto, and Three Delton Brothers.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Hersog's stallions; the Patti-Frank Troupe; Curson Sisters; Powers' elephants; the Dollar Troupe; the Rowlands; Marceline and others.

LAST WEEK'S BILLS.

COLONIAL.—Charles Warner, the English actor, who appeared here at the Academy of Music a few years ago in Drink, returned last week to make his vaudeville debut in *Heart at the Telephone*, a condensed version of Jules Renard's one-act play. At the Telephone, which was produced some time ago as a curtain raiser at the Garrick Theatre with Edwin Stevens in the leading role. As Mr. Warner presents the play it is in one scene, and situations that were shown in the original play have to be described in order that the piece may not run too long. The story in brief is that of a man who has left his wife and child at his home in an out-of-the-way place, and in spending the night with some friends about 100 miles from his residence. The telephone bell rings and the man talks to his wife, learning that she is afraid that robbers are breaking in. He listens, and from his half of the conversation it is learned that the robbers have entered the room and murdered his wife and baby. The man stands transfixed at the telephone as he hears the cries of his dear ones and knows that he is powerless to help them. Mr. Warner handled the very trying situation superbly, and with splendid facial expression denoted the horror and anguish that were going through his mind. At the thrilling climax he was called before the curtain again and again. He was assisted by several people whose roles are unimportant, and whose names did not appear in the programme. The supposedly humorous lines in the early portion of the sketch are in the worst possible taste and should be cut out immediately. A success quite out of the ordinary was made by Jack Lorimer, who landed on our shores a few days ago under the protecting wing of Clayton Kennedy. Mr. Lorimer made his appearance without any preliminary booming whatever, and came on the stage with scarcely a welcoming hand. After he had finished the first verse of his opening song, everybody present was his friend for life, and from then to the end of his act he did as he pleased with the audience. Mr. Lorimer is a Scotch comedian, but uses a brogue that is quite intelligible even to New Yorkers. His songs are deliciously droll and his dancing is as quaint and amusing as one could wish. He received a distinct ovation, and his New York success will make it certain that he will not have an idle week from now until he sails for home, which it is to be hoped will not be in the immediate future, as really clever single entertainers are very scarce. The next best hit on the bill was scored by Smith and Campbell, who have an entirely new act built on one subject, which is twisted and turned and treated in a dialogue that fairly radiates good fun. The act fits the personalities of the two performers splendidly, and they did not let one opportunity slip. Their encore is one of the funniest things of the sort ever done here, and with the assistance of two members of the orchestra brought down the house. The Dankmir-Schiller Troupe made their debut here, and did some remarkably fine acrobatic work that won applause. Abbie Mitchell and the Tennessee Students were presented by Will Marlon Cook in a picturesque singing specialty. Watson, Hutchings and Edwards in the Vaudeville Exchange; Henri French, who does a little of everything well; the Eight Vassar Girls, in their charming act, and the La Tour Sisters completed the programme, which attracted very large houses.

HAMMERSTEIN'S VICTORIA.—Willie Edouin, after a long absence in London, during which he originated many prominent parts in musical comedies, returned last week as a vaudevillian, offering a single specialty on the protean order. He entered in evening dress and began by telling of a friend of his named Johnson, who is a life insurance agent. He then proceeded to portray a few of the characters who come to interview the physician of the insurance company, using

a pillow and a coat propped up in a chair to represent the doctor's head. He was a house painter, an old millionaire with a "leg," the proprietress of a millinery establishment and an old man of sixty-five, who wishes to take out a policy for the protection of his wife. Mr. Edouin changed his make-up and some of his clothes for each character, and, taken as a whole, the act was decidedly interesting. It was not hilariously funny, but it did not tire one, and much of the comedian's work, especially in the character of the old man, is worthy of high praise. There are a few "blue" lines that should be eliminated, although it must be acknowledged they were very hearty laughs from those who enjoy such with a double meaning. Cigarette, the juggler, carried off his usual share of the honors, with his wonderfully fine performance, than which there is nothing better in its line in the world. His comedy constant score, a hit on his own account. Some Wyma, late of The Wizard of Oz, and Babes in Toyland, made her first vaudeville appearance here with decided success. Her costumes are very attractive, although she disappointed many who expected that she would appear in fancy male attire, but she presented an alluring picture of genuine girlishness as she sang a few simple songs. The best of these is a ditty with a chorus borrowed from Anne Rooney, in which she was assisted by a man in one of the balcony boxes. The refrain had to be repeated four or five times before the applause died out. Another novelty was the first appearance here of Coram, an English ventriloquist of superior talent, who has a way all his own of extracting fun from a dummy. His success was emphatic, and laughter was very frequent throughout his performance. The Max Turbellion Troupe of European Cyclists made their first American appearance in a series of remarkable stunts on wheels, most of which have not been seen here before. Jack Norworth's songs and monologues, and the smart and pleasing specialty of Leona Thurber and her Blackbirds were well received. Snyder and Buckley, in their new act, *The Street Musician*, made the hit of their career. The very mechanical effects arranged by Mr. Snyder help the act greatly, but the performers still depend for their success upon the manner in which the act is presented. They both work very hard from the moment the curtain goes up, and in a few seconds the house starts to laugh and does not stop until the finish. The feature of the new act is a table on which are placed a number of "props" that are worked in a very amusing way. While the comedians are giving a burlesque on the average minstrel entertainment. The "applause machine" is one of the quaintest effects ever seen in vaudeville, and it made a big hit. The Three Delton Brothers opened the bill with a good acrobatic comedy turn.

Pavilion.—Grace Emmett was the headliner and revived her old success, Mrs. Murphy's Second Husband, which went as well as ever and erased the recollection of the German sketch that Miss Emmett played here a few weeks ago. The audience gave the star a rousing welcome, and the act went with a roar from start to finish. Miss Emmett was assisted by Ben J. Miles, Edwin H. Clayton and Claire Washington. The extra attraction was Una Clayton and company, who were seen for the first time here in a new sketch called *What's in a Name*. The plot runs on hackneyed lines, a jealous wife mistaking the name of a horse for that of a rival in her husband's affection, with the usual complications. In spite of the antiquity of the main idea of the sketch, it made a hit on account of the break way in which it was done by Miss Clayton and her associates. Miss Clayton played the wife and gave an exceedingly good performance with plenty of light and shade. Toward the end of the sketch, she pretended to faint, and did a series of funny falls that set the house in an uproar. They were cleverly managed, and with each successive tumble there was a scream. Francis Marry, as the husband, destroyed at least fifteen cents' worth of cigars in an amusing way, and Marie Gehlman was fairly good as the husband's sister. A Scotch collie, programme, being worth \$2,000, was introduced during the act. Miss Clayton has an offering that is sure to make good before the average audience. The special feature was a new act called *Are You Happy?* by James Brockman and Charles H. Boyle. Mr. Brockman introduced his singing and piano specialty, and Mr. Boyle's eccentric comedy methods and ad lib dance steps did full play. A lot of amusing dialogue rounded out the act quite pleasingly. Frank Jones and Lillian Walton scored in a funny skit called *Our Country Cousin*, in which Miss Walton plays two distinctly different parts and Mr. Jones impersonates a boy from the country cleverly. Frankie St. John and Johnnie Le Fevre did a little singing, a little dancing and some impersonations in a bright, smart, up-to-date manner that quite captivated the audience. Both are conscientious workers and never slight their performance. Others on the bill were Mr. and Mrs. Stuart Darrow, Dill and Ward, the Three American Girls (Isabella, Marie and Sadie Hurd), the Two Luckies, Casper and Clark, Wyand and Delmont, and De Chant and his fox terriers.

Keith and Proctor's Fifty-eighth Street.—Sidney Ayres headed the bill, presenting his own sketch, *The Cowboy King*, which was fully reviewed when it was done a few weeks ago at the Alhambra. The story of life on the plains seemed to find great favor, and the star and his assistants, May Sargent, Pierre Pelletier and Frances Kingston, won several curtain calls. Ned Wayburn's *Dancing Daisies*, in an almost entirely new form, brought down the house. The pretty scenery, attractive girls and pleasing songs, together with the ample evidence of Mr. Wayburn's clever stage management, all helped to put the stamp of a good act. Dorothy Jarrett headed the little comedy and song, and her solos in a very creditable manner. The songs and the lyrics of which are by Edward Madden and the music by Dorothy Jordan, are "Daisy Mine," "Lady of Japan," "Fandango Fannie" and "Yankee Boys in Blue." They were all vociferously encored. James J. Morton was convulsing with his budget of nonsense; Carson and Herbert, in excellent acrobatics, did some effects; the Duffin-Reday Troupe; Clifford and Burdette, face comedians; the Columbia Comedy Four; Ferry Corvey, the amusing musical clown; and Thomas Meegan and company in *On the Q. T.* all won their share of approbation.

Keith and Proctor's Union Square.—Carlton Macy and Maude Edna Hall, assisted by Jessie Dodd, in *The Maple and the Jay*, were the chief entertainers, and it is needless to say, scored heavily. The Immensaphone, Stanley and Leonard, Cooke and Madison, Watson's Farmyard, and the Quaker City Four were also well received. The only novelty in the bill was the first appearance here of a European performer named Volta, whose specialty consists in apparently allowing any amount of electricity to pass through his body without doing him any harm. In one trick he lies on a couch, and while the current is going through his system an attendant lights a piece of paper on the soles of his feet and from the hair of his head. He started the audience by holding two pieces of iron while the ends were welded together in a tank of water. The act is interesting, but is more suited for a museum than a theatre. The Baker Troupe, comedy cyclists; Fitzgerald and Gilday, the Picquays, Bertha and Brockway, Du Bois and his monkey, and the Gagnoux were the other numbers.

Hippodrome.—Neptune's Daughter and Pioneer Days continued to attract audiences that tested the capacity at almost every performance. The new vaudeville acts introduced between the spectacles are unusually interesting. The most sensational offering is that of the Curson Sisters, who do some extraordinary feats in mid-air, hanging to all sorts of appliances by their teeth. At the climax they are raised to a great height, and go whirling about at a tremendous rate, clad in flowing garments that wave like wings, giving a very pretty effect. Their tricks caused many people to gasp in astonishment. The Rowlands do a splendid acrobatic act, using a tally-ho, drawn by four horses. The Four Holloways score with a fine turn on the wire, that includes a number of difficult feats. The Dollar Troupe do a lot of original somersaults, using a spring-board in a novel way.

Hersog's stallions, Powers' elephants, "Little Hip" and Patti-Frank Troupe (re-engaged), all won their share of approbation.

Keith and Proctor's Twenty-third Street.—The Phays (Louis M. Grant, Chauncey D. Herbert and Madame Gertrude) were watched with the greatest interest as they exposed the "mind reading" act of the Phays. Mr. Herbert, in his "spiel," reminds one at times of James Thornton. He seems very much in earnest and delivers his lines with much unction. Madame Gertrude gives a remarkable imitation of Mrs. Fay's voice and manner. Mr. and Mrs. Mark Murphy were very amusing in *The Coal Strike*, and William A. Inman, assisted by James J. Connors, scored in *Recognition*. Harry Tate's company in *Fishing* did fairly well, and Dave Lewis won laughs with his Dutch nonsense. The Beale Valdare Troupe won applause with some good cycling. The Baggensens were hugely entertaining, and Delphine and Delmore did a clever musical comedy specialty. Business was excellent all the week.

Keith and Proctor's Harlem Opera House.—Louis Simon, Grace Gardner and company, in *The New Coachman*, presented Miss Gardner's latest version of the familiar but always popular sketch which went with gales of laughter. Frank Bush's stories all had the point, that the comedian took good care should be seen. Fanny Rice made her first appearance here this season in her entertaining doll act, which is as amusing as ever. Bailey and Austin scored heavily in their acrobatic comedy specialty, which has about sixty laughs to the minute. Dan Burke and his School Girls were well received, and Al Lawrence's ventriloquism and stories proved one of the treats of the week. Others were Frank Girt's comedy and Harry S. Fern, Hassan Ben Ali's Toccata Araba, Beulah and Miller, and Adair and Dahn.

Keith and Proctor's Fifth Avenue.—George Evans headed the bill and kept the house in roars for half an hour. Bert Howard and Leona Bland were prominent, and their sketch, *The Stage Manager*, scored heavily. Mr. Howard's remarkable piano playing being, as usual, thoroughly appreciated, and the original methods of Miss Bland meeting with cordial approbation. Tom Edwards, the English ventriloquist, caught the crowd with great baby imitation. Al Stearns and Charles Warren, the Four Morrie Sisters, "That" Quartette, and Quigg, Mackay and Nickerson also scored. Others were Milt Wood and the Ellis-Novlin Trio.

Alhambra.—Crestore and his big band were received with open arms and proved to be one of the best drawing cards of the season. Other well-known performers who scored were Clarence Vance, Dolan and Lenhart, A. O. Duncan, Vinie Daly, Renard Trio, and John Le Clair.

The Burlesque Houses.

Dewey.—The Brigadiers Burlesquers, under the management of Whallen and Martell, enjoyed a very prosperous week. The entertainment consists of a burlesque in two acts called *Mr. Dooley on the Empire Circuit*, with a good olio furnished by the Sisters Mullin, Lester and Sherry, Sherman and Fuller and Jack Synnoda. Tim and Mary were very funny. Dooley, and was ably assisted by the whole company. This week, Edmond Hayes in *A Wise Guy*.

Circus.—Bonita and the Wine, Woman and Song company opened an indefinite engagement here last week, and pleased good houses with a smart, well-presented bill. Bonita and Alex Carr came in for a good share of approval, and Armstrong's Pony Ballet was well received. The skit, *Going into Vaudeville*, proved very amusing, and Carr's sketch, *The End of the World*, won many laughs. The large audiences last week proved that the change of policy was a welcome one to the patrons.

Gotham.—The Imperial Burlesquers, with Pauline Moran, Gray and Graham and Murphy and Magee, entertained large audiences. This week, *Miner's Americans*.

Murray Hill.—Paris by Night, with Mildred Stoller, the Ten White Hussars, the Nelson-Farman Troupe and others, drew good audiences. This week, *Jersey Lillies*.

London.—The Ideal Burlesquers, with Mille De Leon, Kathryn Klare and Frank O'Brien, scored heavily. This week, *Fay Foster company*.

Miner's Bowery.—The Empire Burlesquers, including Imhoff, Conn and Corinne and Martin and Crouch, pleased. This week, *New Century Girls*.

Miner's Eighth Avenue.—The New Century Girls played pleasingly to large crowds. This week, *Colonial Belles*.

Harlem Music Hall.—Harry Bryant's Extravaganza company opened to excellent business and gave a good entertainment. This week, *Al Reeve's company*.

CHRISTMAS FESTIVAL FOR CHILDREN.

At a meeting held for the organization of the committee to prepare the annual Christmas Festival for the children of the stage, to be held at Pastor's Theatre and Tammany Hall, Sunday, Dec. 28, Mrs. E. L. Fernandez was elected president and H. S. Sanderson secretary. The committee is composed of the following women: Mrs. Antonio Pastor, Mrs. E. Rosenbaum, Mrs. H. Scott Payne, Queenie Vassar, Marguerite St. John, Mrs. Richie Ling, Mrs. Gerlie Delmore, Kenyon Bishop, Billie Norton, Millie Thorne, Madeline Kewington, Isabel Richards, Gerry Ames, Thekla Fair and Esther Lyon. A number of theatrical managers have signified their intention of aiding in the good work, and Al Hayman has contributed \$100. E. F. Albee, William Harris, Henry B. Harris and others have already made liberal donations of funds which are to be applied to the purchasing of clothing and useful gifts for the little ones.

THE FAYS SAY FOR EUROPE.

John T. and Eva Fay, the thaumaturgists, sailed for London on Saturday last on the *Compania*, to fill engagements in European cities. They have played a remarkably successful series of engagements in New York city, having filled no less than thirty weeks in this city alone during the past season, for which they were paid \$30,000. Before leaving, Mr. Fay expressed himself in very strong terms regarding an alleged exposé of their act, and declared that he had never claimed anything for the turn beyond the fact that it is intended to entertain, to amuse, and possibly to mystify. He stated that he always has a statement printed in the programmes in order to disillusionize the credulous, in case they might be deceived, to the effect that his speech, like that of any illusionist, should not be taken seriously.

RINGINGS MAY GET HAGENBECK'S.

A report comes from Cincinnati to the effect that the Ringling Brothers have made arrangements to purchase or affiliate with the Hagenbeck Circus, and that the two big enterprises will be under the Ringling management next season. The arrangement is said to be more in the nature of a merger than a sale, and the Cincinnati capitalists who are interested in the Hagenbeck enterprise will still retain their stock, sharing in the profits of both enterprises. The conference in reference to the matter was held in Chicago, and the men who participated in it went from Chicago to New Orleans to inspect the Hagenbeck property.

CIRCUS TRAIN IN WRECK.

A train carrying the John H. Sparks Circus was wrecked at Redford, a small town near Troy, N. C., on Wednesday morning last. One man was killed and two others were fatally injured, all three being members of the circus company. Several of the cars were smashed into splinters, and three horses were killed. The circus crew seemed to think that the train hands were responsible for the accident, and a pitched battle resulted, in which the conductor of the train was very seriously injured.

THE SUNDAY QUESTION.

Police Commissioner Bingham has adopted a new plan in trying to solve the Sunday concert question in New York city by requesting the Corporation Counsel to bring civil suits, with a view to revoking the license of any theatre in which the Sunday law is violated. It is said that the Commissioner has taken this action because of the inconsistency of the Sabbatharian League, which has been unremitting in its efforts to have the Sunday performances abolished. Several Harlem managers were arraigned in court last week on charges of violations, but on account of insufficient evidence the cases were thrown out of court. It is probable that Oscar Hammerstein will be the defendant in the first test case to be brought by the Corporation Counsel, affidavits in reference to the performance given on Nov. 25 having been submitted to the authorities.

AFFILIATION CARRIED THROUGH.

The mail vote of the members of the White Rata of America has been counted, and the majority were found to be in favor of the affiliation scheme by which the interests of the White Rata, the Variety Artists' Federation of England and the International Artists' Lodge of Germany will be united. The home lodge of the I. A. L. in Berlin has ratified the agreement, and from this time forward the members of all three associations will act in harmony on matters in which the vital interests of artists are concerned. The details of the affiliation will not be arranged for some time.

ANNE SUTHERLAND IN ASKETCH.

Anne Sutherland, who has appeared in many Broadway successes, is soon to be featured in vaudeville in a musical comedy playlet specially written for her by Louise Closser-Hale, entitled *The Last Rehearsal*. Miss Sutherland has been quietly studying for a year past under a famous Dresden vocal teacher now sojourning in America, and will, it is said, display a dramatic soprano voice of rare quality, range and power. She will introduce selections from Tosca and other grand operas, accompanied by the talented young instrumentalist, Marian Hillbrandt, known as "The Girl with the Golden Harp."

A HANDSOME SOUVENIR.

Lesky, Rolfe and Company have issued a very attractive booklet for the information of managers that contains detailed information concerning the various attractions controlled by the firm. It is illustrated with attractive half-tones of the acts, showing them in their principal situations, exactly as they appear upon the stage. The booklet is a valuable little reference volume for managers who play the Lesky-Rolfe attractions, as it contains the programme and a binding matter and sufficient information for the press agent to get up all the matter necessary for the papers.

A HAZARDOUS FEAT.

The Curson Sisters, who have created something of a sensation at the Hippodrome by being swung on all sorts of devices in mid-air, hanging by their teeth, announce that within the next few days they will show the strength of their jaws by descending from the roof of the Flatiron Building to the street below holding by their molars to apparatus fastened to a rope, that will be run through pulleys. The open-air performance will take place, weather and the police permitting.

MAJOR BURK'S TESTIMONIAL.

The annual testimonial to Major J. K. Burk was held at Elk's Hall, this city, on Wednesday evening last, and was largely attended. An excellent programme was furnished, and dancing was enjoyed until a late hour. The bill was made up of the following entertainers, all of whom were applauded: Clem McGee, Fred Wilson, Willie Silver, John F. Clark, Marrian Holland, Kiltie Trio, La Pavette, Armstrong and Clark, William Hines, Leslie Gossin, Harry Thomson, Major Burk and the Vitaphone.

MORE BURLESQUE IN LOUISVILLE.

If present plans are carried out Louisville will soon have another theatre devoted to burlesque. Gus Hill was in Louisville last week and announced to a reporter for a local paper that he had secured a house that will be remodelled and will be ready for business in a short time. Mr. Hill refused to give any particulars, except that negotiations had been closed, and that the Columbia Amusement Company would attend to the bookings.

BLACK PATTI NOT DEAD.

Voelckel and Nolan, managers of the Black Patti Troubadours, have been greatly bothered by the reports that the Black Patti had died some days ago, and they wish to contradict the rumor most emphatically, as their star, Madame Salsretta Jones, the original Black Patti, was never in better health than she is at present. The stories grew out of the death of a well-known colored singer in Philadelphia, who was sometimes called "The Black Patti."

JOSEPH HART'S NEW OFFERING.

An oddly named act has just been launched by Joseph Hart, with Eulalie Young, who has appeared in comic opera in the West, heading the cast, which includes David Abrams, William F. Jones, and Alfred Aitel, as well as several girls. It is called *Folly Pickle's Pets in Pettand*, and was tried out at Young's Pier, Atlantic City, last week. This week it is at Kenney's in Brooklyn, and will be shown soon on the Keith and Proctor circuit.

MASON PRODUCES NEW ACT.

Jack Mason presented his latest musical comedy act, called *Jack Mason's Chicklets*, at Allentown, Pa., last week, and press and public united in praise of its merits. Harry Piller, the star, made a personal hit. Mr. Mason has been engaged by Henry W. Savage to produce the musical numbers in the new Savage productions.

WILLIAMS WILL NOT JOIN.

Percy G. Williams has announced that he will remain an independent manager next season, and will do his own bookings as heretofore. As a result, a number of performers who were holding back, have signed contracts for engagements in his houses for next year. It is said that within forty-eight hours last week Mr. Williams booked between 150 and 200 big acts, and also has contracts under way with several of the highest salaried European attractions.

NEW BRONX VAUDEVILLE HOUSE.

A new vaudeville theatre is to be built in the Bronx at Third Avenue and 165th Street. It will be called the Bronx Theatre and will be opened next August under the management of George Blumenthal. The building will cost \$250,000, and will contain a rathskeller and smoking room.

VAUDEVILLE JOTTINGS.

Joe, Myra, and "Duster" Keston will leave the Fenberg Block on Dec. 17, and will open on the Keith and Proctor circuit at 27, Levee, the youngest member of the Keston family, is now a regular actress, and takes her share of the bows at the matinee performances with "Duster" and "Jingles."

From a single performance at Father Duncy's Benediction Block on Dec. 17, to the vaudeville act, Not Far From Broadway, have secured time on the Keith-Proctor Circuit, beginning about Jan. 1. Belle Gold says she is not considering retiring from the circuit. The *Star Troupe*, so was recently announced, she preside she is entirely satisfied with her part of Deadwood and was not inclined to vaudeville to compensate for her giving it up.

Alfred Koley, whose wife and partner died a few weeks ago, returned to work Dec. 9 at Minneapolis, using the name Alfred Koley and Co. Mr. Koley is

VAUDEVILLE

VAUDEVILLE

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Keith's Theatre.....	Boston, Mass.	Lyric Theatre.....	Albany, Pa.
Keith's Theatre.....	Boston, Mass.	Shen's Theatre.....	Hudson, N. Y.
Keith's Theatre.....	Providence, R. I.	Cool Opera House.....	Toronto, Ont.
Keith's Theatre.....	Pittsburgh, Pa.	Temple Theatre.....	Rochester, N. Y.
Keith's New Theatre.....	Pittsburgh, Pa.	A. J. Poll's Theatre.....	Detroit, Mich.
Keith's Theatre.....	Cleveland, O.	A. J. Poll's Theatre.....	Worcester, Mass.
Keith's Theatre.....	Cleveland, O.	A. J. Poll's Theatre.....	Springfield, Mass.
Keith's New Theatre.....	Portland, Me.	A. J. Poll's Theatre.....	Hartford, Conn.
Keith's New Theatre.....	Manchester, N. H.	A. J. Poll's Theatre.....	New Haven, Conn.
Keith's Theatre.....	Lowell, Mass.	A. J. Poll's Theatre.....	Bridgeport, Conn.
Keith's Royal Palace Theatre.....	London, England	A. J. Poll's Theatre.....	Waterbury, Conn.
Keith & Foster's Palace Theatre.....	New York City	A. J. Poll's Theatre.....	Williamsport, Pa.
Keith & Foster's 2nd St. Theatre.....	New York City	Colonial Theatre.....	Scranton, Pa.
Keith & Foster's 3rd St. Theatre.....	New York City	Empire Theatre.....	Lawrence, Mass.
Keith & Foster's 12th St. Theatre.....	New York City	Empire Theatre.....	Paterson, N. J.
Keith & Foster's 12th St. Theatre.....	New York City	Empire Theatre.....	Elizabeth, N. J.
Keith & Foster's Madison Sq. House.....	N. Y. City	Valentine Theatre.....	Tulosa, O.
Keith & Foster's Theatre.....	Jenny City, N. J.	Trent Theatre.....	Trenton, N. J.
F. F. Foster's Theatre.....	Newark, N. J.	Bennett's Theatre.....	London, Can.
F. F. Foster's Theatre.....	Day, N. Y.	Bennett's Theatre.....	Hamilton, Can.
F. F. Foster's Theatre.....	Albany, N. Y.	Bennett's Theatre.....	Ottawa, Can.
Henry Davis Grand Opera House.....	Pittsburgh, Pa.	Bennett's Theatre.....	Montreal, Can.
Hyde & Johnson's.....	Brooklyn, N. Y.	Auditorium Theatre.....	Quebec, Can.
Cramer's Theatre.....	Washington, D. C.	Henderson's Music Hall.....	Cape Island
Cramer's Maryland Theatre.....	Baltimore, Md.	Colum Theatre.....	Jamesburg, N. Y.
Grand Theatre.....	Syracuse, N. Y.		

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FRANK COCOMBS and STONE MURIE

The Danie Sisters featured with \$10,000 Beward company are singing a complete repertoire of J. H. Remick and Company, including "I Like You, Too," and "Somebody's Waiting For You."

Grace A. Ruse, the charming comedienne with The Tourists, has just introduced "I've Got a Vacation For You," a new novelty song by Williams and Van Alstyne.

The Nichols Sisters have just added one of the Remick hits to their list, the great love song, "I'm Going Right Back to Chicago," by Williams and Van Alstyne.

CORRESPONDENCE

(Continued from page 8.)

MASSACHUSETTS.—**FRANK DANIELS** in *Sergeant Bruce* Nov. 28: excellent to capacity. *How Baxter Butted In* 29: 2nd big house; pleased. *The Man of Her Choice* 1: poor business and co. *Billy the Kid* 3: ordinary, to light house. *The Warning Bell* 5: good. *O'Neill* 7: Thomas Jefferson in *Rip Van Winkle* 11. *Beatty Doctor* 12. *The Clay Baker* 15.

SANDUSKY.—**GRAND** (Albion Brothers and Hanson, mgrs.): John A. Himmelsheim's *Imperial Stock* co. closed a very successful week's business. *Carlton* 2: *Our New Minister* 3: excellent to capacity. *Jefferson* 4: *Patella Kennedy* (thruout) 5: *Ruster Brown* 10. When *Wm. on Love* 25. *The Lion and the Mouse* 28.

YORK STATE.—**COLUMBIA** (E. L. Moore, mgr.): *York State Folks* Nov. 21: excellent, to fair business. *Nance O'Neill* in *The Sorcerer* 23: best of season, to fair business. *Wife's Secret* 24: pleased good business. *Johnny Wise* 25: satisfied good business. *John E. Kellard* in *Wife's Secret* 26: good business. *Irish Myers* 27: 3-4. *Our New Minister* 10. *Wife's Family* 12. *Stetson* U. T. C. 13.

WOOSTER.—**OPERA HOUSE** (Kettler and Lind, mgrs.): *Our New Minister* Nov. 28: delighted good business. *Robert Fitzsimmons* in *A Fight for Love* 29: excellent. *My Kathryn Osterman* in *The Girl Who Looks Like Me* 10. U. T. C. (Al. W. Martin's) 27. *ITEM:* Isaac Standford of this city, has purchased an interest in the rural comedy-drama, *A Country Jay*, and will join the co.

NEW PHILADELPHIA.—**UNION OPERA HOUSE** (George W. Bowers, mgr.): *The Warning Bell* Nov. 29: house packed at night and a fair business. *Our New Minister* 30: good business. *Butted In* 11. *Wife's Family* 17. *ITEM:* Chicago Ladies' Quartette in *Lecture Course* 27: full house; disappointed.

BUCYRUS.—**OPERA HOUSE** (V. R. Chesney, mgr.): *The Nashville Students* Nov. 28: fair performance and audience. *Cutter Stock* co. 3-4 opened with a *Wife's Sacrifice* to S. R. O. Other plays: *Dora Thorne*, *Sunny Tennessee*, *The Homestead*, *The Counterfeit*, *The Doctor*, *Good Business*, *Dick Johnson* 15. *A Stranger in Town* 25.

UNIONVILLE.—**CITY OPERA HOUSE** (E. J. Van Outran, mgr.): *The Warning Bell* Nov. 24: pleased large audience. *Herman Green's Vanderville* co. 1: good to small business. *Our New Minister* 2: fair house; excellent co. *Looking for a Wife* 11. *Humpty Dumpty* 14. *Wife's Family* 18. *William Mump* in *The Clay Baker* 31.

TIPPIN.—**NORRIS OPERA HOUSE** (C. F. Collins, mgr.): *A Royal Reception* Nov. 28: poor, to fair business. U. T. C. 1. *GRAND* (Albion Brothers, mgr.): *Wilton Lackaye* opens this house 5, presenting *The Law and the Man*. *Edith Foy* in *The Earl and the Girl* 6.

NEWARK.—**AUDITORIUM** (Charles F. Matthews, mgr.): *Our New Minister* Nov. 29: excellent to capacity. *Humpty Dumpty* 1, with George H. Adams as clown, to good business. *Butterfly's Stock* co. in *The Jolly Pathfinders* opened 3 for week; business good.

VAN WERT.—**AUDITORIUM** (F. E. Johnson, mgr.): *The Jeffersons* in *Playing the Game* 2: excellent, to fair audience. *Edith Foy* in *The Earl and the Girl* 5. *Vaughan Glaser* in *Prince Karl* 6. *Henry in The Man on the Box* 17. *The Mayor of Tokio* 24.

ALLIANCE.—**OPERA HOUSE** (Dan P. Davis, mgr.): *The Warning Bell* Nov. 30: pleased large audience. *The Murray Stock* co. opened for week 3 to full house in *Nathan*. *My Wife's Family* 10. *California Girl* 11. *Daisy Dugan* 14. *Humpty Dumpty* 15.

CRESTLINE.—**OPERA HOUSE** (George H. Beck, mgr.): *Nashville Students* Nov. 27: pleased fair business. *Todd Concert* co. 29: good, to fair business. *Mary 4* satisfied capacity. *Green's Vanderville* co. 10 failed to appear. *Edison's moving pictures* 12, 13. *The Clay Baker* 19.

COBOSCON.—**SIXTH STREET** (Joe Callahan, mgr.): *The Cutter Stock* co. *Subbed* a very successful week. *Joseph Cousins* in *Our New Minister* 3: delighted big business. *Butterfly's Stock* co. 10-15. *My Wife's Family* 19. *A Stranger in Town* 21. *Johnny Wise* 25.

MAHARATA.—**AUDITORIUM** (L. M. Loda, mgr.): *Thaddeus Gray Stock* co. Nov. 26: fair audience; pleased. *Robert Fitzsimmons* 10. *What Happened to Jones* 13. *The Front Prince* 19. *Richards' Stock* co. 24-25. *Field's Minstrels* 27.

SHREVEPORT.—**TWIN CITY OPERA HOUSE** (Travis and Alderman, mgrs.): *Quincy Adams Sawyer* Nov. 29: pleased full house. *Looking for a Wife* 1: poor house. *Bob Fitzsimmons* in *A Fight for Love* 2.

ELIZABETH.—**THEATRE** (H. A. Dryden, mgr.): *Thurs and Orange Blossoms* Nov. 29: pleased two good houses. *The Earl and the Girl* 3: packed house; pleased. *Wilton Lackaye* in *The Law and the Man* 6. *How Baxter Butted In* 18.

FAIRVIEW.—**WELLS** (J. G. England, mgr.): *A Message from Mars* 6: pleased fair audience. *Bob Fitzsimmons* 7. *Tim Murphy* 10. *Our New Minister* 8. *Stetson* U. T. C. 12. *Johnny Wise* 13.

BELLEFONTAINE.—**GRAND** (Curtis V. Smith, mgr.): *The Warning Bell* 3: pleased a large audience. *Sony Harber* 10. *ITEM:* The dressing-rooms of the house have been improved.

CAMBRIDGE.—**COLONIAL** (Charles E. Hammond, mgr.): *Green's Vanderville* co. Nov. 29: two fair houses; performance mediocre. *Our New Minister* 1: S. R. O.; pleased. *Wanted a Wife* 8.

CHICAGO JUNCTION.—**OPERA HOUSE** (F. E. Laver, mgr.): *The Guy Stock* co. presented *The Dice of Death* 4 to a fair house. *Green's Vanderville* co. 6. *The Man from the West* 12. *The Clay Baker* 20.

BOWLING GREEN.—**CHIVESTER** (C. M. Egan, mgr.): *Joseph Santley* in *Billie the Kid* 11 before the matinee 29 of the death of her mother. *Edith Foy's Claim* 15. *Stetler* 17. *The Lion and the Mouse* 20.

PIQUA.—**MAY'S OPERA HOUSE** (Charles H. May, mgr.): *The Warning Bell* 1: topheavy house; pleased. *Tim Murphy* 5. *O. Innocence* 5. *Virginia Harned* in *The Love Letter* 8.

MECHANICSBURG.—**MAIN STREET** (Owen and Johnson, mgrs.): *Girl from Texas* 13. *Johnny Wise* 21.

WAPAKONETA.—**BROWN** (A. J. Brown, mgr.): *The Little Swede* Nov. 30: poor performance to good house. *Prince Karl* 5. *Barber* 7.

WILMINGTON.—**OPERA HOUSE** (D. De Voss, mgr.): *What Happened to Jones* 3: pleased good house. *Johnny Wise* 10. *Stranger in Town* 17.

POCONO.—**OPERA HOUSE** (G. M. Kaufman, mgr.): *Stetson* U. T. C. Nov. 29: good house; pleased. *Along the Knecker* 14.

NEW LEXINGTON.—**SMITH'S** (T. J. Smith, mgr.): *Looking for a Wife* Nov. 30 to good house.

CALDWELL.—**OPERA HOUSE** (G. H. Friedman, mgr.): *Quincy Adams Sawyer* Nov. 30: pleased capacity.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—**OVERHOLSER OPERA HOUSE** (Ed Overholser, mgr.): *Hans and Nix* Nov. 28: fair business. *Light co.* *Farsall* 27: pleased good house. *Al Plunkard* 28: *Right business*. *Billie of Sulu* 29: two S. R. O. houses; pleased. *A Bunch of Keys* 1: light business. *Happy Holloman* 2: fair business. *The Vanderbilt* 3: S. R. O. *Madison* 4. *John E. Kellard* 12. *Land of the North* 14. *STATER'S* (C. W. Stater, mgr.): *Good Bye three nights* and *Dr. Jekyll* and *Mr. Hyde* next of week to capacity.

OREGON.

SALEM.—**GRAND** (John F. Cordray, mgr.): *Reston* Sextette Nov. 30: pleased good audience. *The Two Johns* 8. *Jerry Brown* 10. *S. R. O. Glee Club* 14. *KLINGER GRAND* (J. A. Cooper, mgr.): *Dad's Girl* 25-30. *Fair co. and business.*

PENNSYLVANIA.

SINBURY.—**CHESTNUT STREET OPERA HOUSE** (James C. Packer, mgr.): *Murray and Mackey* Nov. 26-1: S. R. O.; pleased. *Plays:* *The Diamond Bracelet* *Robbery*, *The Girl from Mexico*, *One Night in June*, *Jack Stafford*, *Detective*, and *Her Fatal Marriage*. *Lillian Sterling*, *Mr. and Mrs. Jack Lynn*, *May B. Hurst*, *W. O. McWhorter*, and *Charles W. Guthrie* deserve special mention for their excellent work. *The Mummy* and *The Humming Bird* 15. *Howe's moving pictures* 10. *His Honor the Mayor* 15. *ITEM:* Florence J. Murray, of the *Murray and Mackey* co., received a telegram just before the matinee 29 of the death of her mother. *Mrs. Louise Lange* of Cincinnati, O., although broken hearted *Mrs. Murray* appeared, as it was too late to obtain another leading woman. *Mr. and Mrs. Murray* left that evening to attend the funeral. *May B. Hurst* assuming the leading role. *Fred J. Byrd*, assistant manager of the house and *Mr. Murray's* partner, piloted the co. to Lancaster, their next stand.

LANCASTER.—**FULTON OPERA HOUSE** (C. A. Yacker, mgr.): *Adelaide Hermann* co. Nov. 30 gave satisfaction to all. *Recipients* *Girl of the Streets* 3: pleased two houses of fair proportion. *Murray and Mack* co. 3-8 (except 7), with good co. and strong specialties, attracted large house in the following plays: *The Girl from Mexico*, *The Girl from Mexico*, *Bracelet Robbery*, *A Kentucky Fowl*, *Her Fatal Marriage*, *Jack Stafford*, *Detective*, and *Wanted a Husband*. *Denman Thompson* in *The Old Homestead* 7.

The Volunteer Organist 10. *Dockstader's Minstrels* 11. *My Wife's Family* 12. *The Mayor of Loughland* 14. *Side Tracked* 15. *Lyman Howe's pictures* 17. *FAMILY* (Edward Mosart, mgr.): *Clark's Runaway Girls* 10-15.

HAMILTON.—**GRAND** (George Albert Haley, mgr.): *When the Harvest Days Are Over* Nov. 29: pleased two good houses. *Dunbar's Goat Circus* 30: to light business. *The College Widow* 3: pleased big house. *My Wife's Family* 4: pleased; fair performance. *The Four Hotties* in *The Pond House* 5: fair audience. *The Volunteer Organist* 6. *The Time of Your Life* 7. *A Girl of the Streets* 8. *Side Tracked* 11. *PIF!* *Paul!* *Paul!* 12. *FAMILY* (Knobloch and Herscher, mgrs.): *Harry Herscher*, co. mgr.: *Bill* 13. *Wanted a Wife* 14. *Bracelet Robbery* 15. *Howe's pictures* 16. *Wanted a Wife* 17. *Green Brothers*, *Mary and Evans*, *The Mechanical Soldier*, *T. Henry Matthews*. *ITEM:* *Dunbar's Goat Circus* and *Vanderville* co. closed here 1.

POTTSVILLE.—**ACADEMY** (M. Reis, mgr.): *Charles Hausman*, mgr.: *The College Widow* Nov. 28: delighted large house; performance took place while \$30,000 are raised from 7 to 11 o'clock within half a square of the Academy. *Vogel's Minstrels* 29: pleased big house. *Two Joe and the* 30: moving business and performance. *Gane-Nelson pictures* 3: good, to poor house. *Four Hotties* in *A Pool House* 4: pleased fair house. *Vitagraph* 5: pleased medium business. *Green's Vanderville* co. 6: small house. *Wife's Family* 8. *FAMILY* (H. Knobloch, mgr.): *Week 3*, *Garry Owens* and co. *Three Jacks*, *Tom Hefron*, *Homes and Deane*, *William Shales*, and *holograph* played *Five Hotties* in *The Pond House* 7. *The Four Hotties* in *The Pond House* 8. *Wife's Family* 9. *Wanted a Wife* 10. *PIF!* *Paul!* *Paul!* 11. *Wanted a Wife* 12. *Wanted a Wife* 13. *Wanted a Wife* 14. *Wanted a Wife* 15. *Wanted a Wife* 16. *Wanted a Wife* 17. *Wanted a Wife* 18. *Wanted a Wife* 19. *Wanted a Wife* 20. *Wanted a Wife* 21. *Wanted a Wife* 22. *Wanted a Wife* 23. *Wanted a Wife* 24. *Wanted a Wife* 25. *Wanted a Wife* 26. *Wanted a Wife* 27. *Wanted a Wife* 28. *Wanted a Wife* 29. *Wanted a Wife* 30. *Wanted a Wife* 31. *Wanted a Wife* 32. *Wanted a Wife* 33. *Wanted a Wife* 34. *Wanted a Wife* 35. *Wanted a Wife* 36. *Wanted a Wife* 37. *Wanted a Wife* 38. *Wanted a Wife* 39. *Wanted a Wife* 40. *Wanted a Wife* 41. *Wanted a Wife* 42. *Wanted a Wife* 43. *Wanted a Wife* 44. *Wanted a Wife* 45. *Wanted a Wife* 46. *Wanted a Wife* 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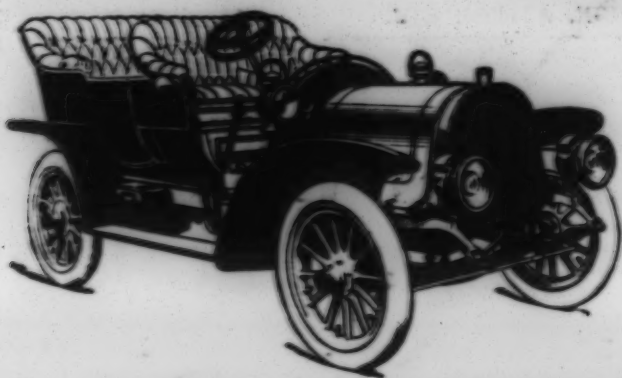
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